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THE BRITISH MUSEUM QUARTERLY

VOLUME IX: 1934-35



THE
BRITISH MUSEUM
QUARTERLY

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069.05

069.05
B.M.Q.

A-305

LONDON
PUBLISHED BY THE TRUSTEES
1935

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THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 *Grafton Street London W.1.*
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BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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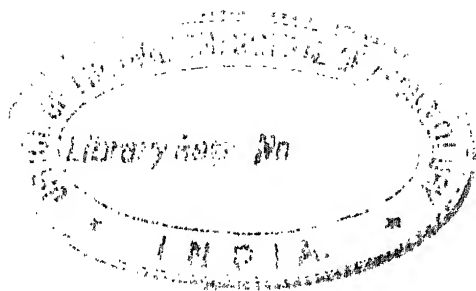
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BRITISH MUSEUM QUARTERLY
VOLUME IX. NUMBER I. SEPTEMBER, 1934





I. PERSIAN DRAWING OF DANCING DERVISHES

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1. A PERSIAN DRAWING OF DANCING DERVISHES.

THE Department of Oriental Antiquities has lately acquired from Miss Beck her well-known line-drawing of dervishes which was first published by the late Sir Thomas Arnold in *Painting in Islam* (Pl. xlvii, and p. 113), and afterwards lent to the Persian Exhibition at Burlington House (no. 576). Arnold drew attention to the resemblance between this drawing and the work of Muhammadi, one of the greatest names in the history of painting in Persia. From a signed and dated drawing in the Louvre he is known to have been working in the year 1578, but he then signs himself as an old man. From this drawing of country life and from another, in the State Library at Leningrad, which, though unsigned, is certainly by the same hand, it is possible to get a clear idea of Muhammadi's style. It is one of extreme fineness of line and delicacy of handling, the work of a man who dispensed with all but the faintest traces of colour in obtaining the clear lighting of his tinted drawings. Two miniatures in this style have been for some years in the Museum.

The new drawing (*Frontispiece*; size of the original) is handled in quite a different way. Instead of the sensitive outlines of even thickness of Muhammadi there are rapid calligraphic pen-strokes, broadening out at the curves and often accented at the end. The design, however, is clearly related to that of the Leningrad drawing mentioned above and reproduced by F. R. Martin (*Miniature Painting and Painters of Persia*, 1912, Pl. 102). The figures in the Museum drawing all occur in that at Leningrad, which also contains two more, one dressed in a goat-skin. The figures, however, have been rearranged and the grouping is partly in the reverse direction; a drum has been added and small changes have been made in the costume, especially the head-dresses. All this would be well within the power of a skilful copyist, but the vigour of the line and several entirely new features, especially the trees, that have been introduced, reveal a masterly hand. The style of the draughtsmanship belongs to the freest period of Persian drawing, about the year 1600. It is impossible at present to make a definite ascription, but that rather mysterious artist Āqā Rizā made a drawing (reproduced

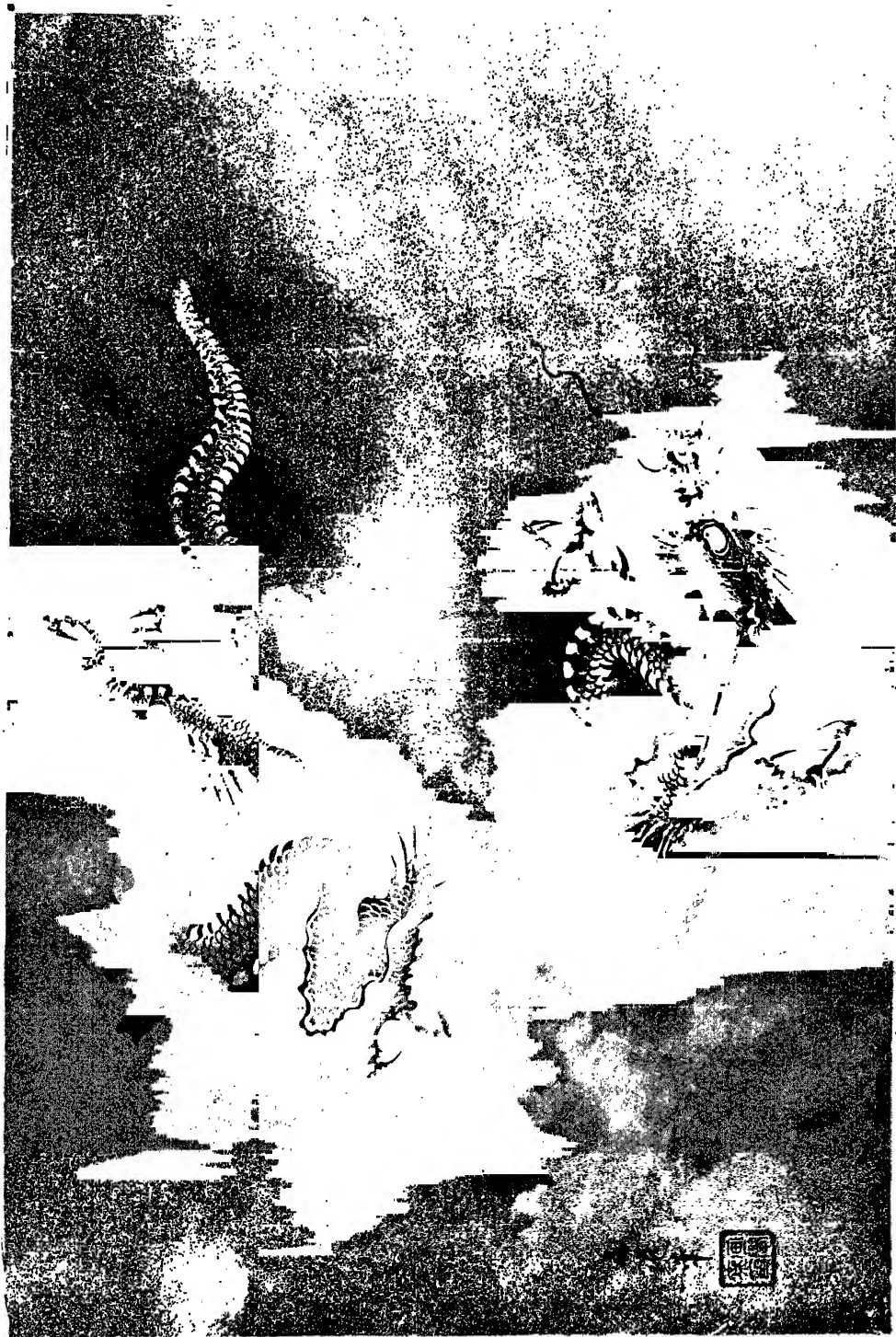
by Martin, *op. cit.*, i, Fig. 39), after an original by Bihzād that turned up at the Persian Exhibition of 1931 (no. 490), showing modifications in taste which are similar to those made in our drawing compared with the Leningrad Muhammadi.

The drawing is of value as representing this short vigorous period and also for its subject. The scene represented is a mystical dance of dervishes dressed in goat-skins. As Arnold pointed out, such practices have not been regarded with favour by most Muhammedans. It may be added that they represent one of those borrowings from older cults of which many have been made at different times by professors of Islam in Persia, under cover of mysticism.

B. GRAY.

2. DRAGON-PAINTING BY TANI BUNCHO.

A JAPANESE painting, lately acquired, must rank as one of the most imposing in the Museum collection. Its great size (4 ft. × 5 ft. 10½ in.) and the majesty of the subject seem to destine it for public exhibition. Tani Buncho, in Japan the most famous artist of the first half of the nineteenth century, was fully equal to painting on so large a scale. He was accustomed to working on the screens and sliding doors of great houses and temples, and in the Museum painting (Pl. II) he has drawn with equal decision the storm-cloud which partly hides the dragon and his scales and claws. The dragon is one of the traditional subjects of Chinese and so of Japanese painting, representing, as it does, an expression of spiritual power, and it has been treated by nearly all the great masters of both countries. Buncho, who was born in 1763 and lived and worked till 1841, was trained in the Kano tradition, with which such a subject would be a commonplace, but he was greatly affected by the new waves of Chinese influence then spreading across Japan. By the strength of his personality he was able, to some extent, to fuse these styles, though he may be justly described as eclectic, now painting in the older Chinese blue and green landscape style introduced into fashion by Taigado, now dashing off a memory sketch like the Chrysanthemums of the Museum collection. In this new example he shows that he can execute a large and finished painting without losing the qualities of vigour and immediate inspiration of



II. DRAGON BY TANI BUNCHO



III. DRAWING BY RUBENS

a sketch. Such an achievement is only possible for a painter using the Oriental technique of the ink painting on paper.

The painting comes from the collection of Sir Edward James Reed (1830-1906), the naval architect, and was probably given to him by the Imperial Government during his official visit to Japan in 1879. It is signed in a convincing manner, and it may be noted that the seal used is the same as that which appears on some sliding screens in the Honkō-ji Temple, Shizuoka-ken, reproduced in the number of the *Bijutsu Kenkyū* for June 1934. B. GRAY.

3. A DRAWING BY RUBENS.

THIS fine study (Pl. III) was presented to the Department of Prints and Drawings by Lady Beit and Sir Alfred Beit, Bart. It measures $17\frac{1}{8}$ in. in height by $11\frac{3}{16}$ in. in width, is drawn on light brown paper in black chalk, and is heightened with white chalk. It bears the marks of Sir Peter Lely and Sir Joshua Reynolds and was subsequently in the collections of J. Mayer of Liverpool (Sale, Sotheby's, 22 July 1887, lot 537) and Mr. Arnett Hibbert and Mr. J. V. Hibbert. It is the study of the torso of a man; the head is thrown back, the legs are drawn up, and the right arm hangs down. It was the modelling of the torso in which the artist was interested; the head and legs are only roughly outlined.

What was the purpose for which Rubens made this powerful and characteristic study? At first sight it is reminiscent of the contorted and agonized figures hurtling through space in the Fall of the Rebel Angels or the Last Judgement. But even if it is turned upside down the figure does not give the impression of one falling. The head and torso look as if they had been forced back and the legs as if they had been drawn up in agony. The position of the figure is in fact that of the impenitent thief in the picture of the Crucifixion ('Le coup de lance') in the Antwerp Gallery, though the body is seen from a different point of view and is turned to the left instead of to the right. It may have been a preliminary study for this figure before the exact arrangement had been fixed, or a study for some other crucified thief in a composition which was never carried out. A study which resembles it in intention and in technique

is that for the body of Christ which is already in the British Museum. This latter study (Hind 9) was probably made for the picture of Christ on the Cross in the Antwerp Museum or a similar picture known from engravings but now lost.

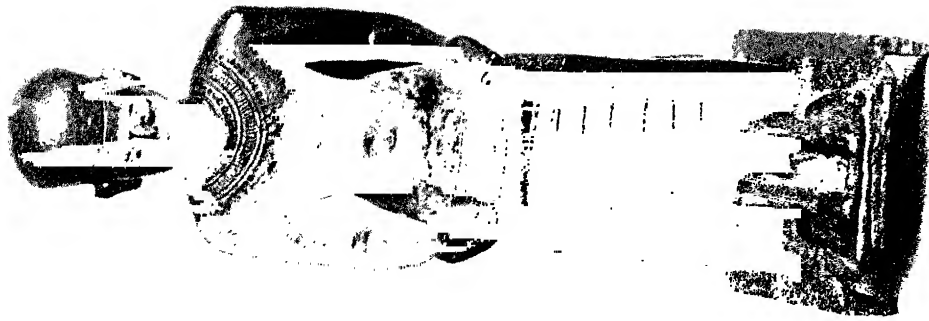
A. E. POPHAM.

4. DIVINE AND ROYAL FIGURES FROM EGYPT.

A SMALL but choice collection of antiquities, generously presented by Mr. Mitchell-Innes, was acquired by him from fellahin during a number of years in Egypt. The small, partially hollow, wooden figure of a kneeling Pharaoh (Pl. IV *a*), hands on knees, wearing the *hprš* crown, is an example of miniature wood-carving not previously illustrated in the Egyptian collections, and is presumably to be dated somewhere between the XXIInd and XXVIth Dynasties. The Isis, about to suckle Horus (Pl. IV *b*), is of composition, glazed green over all the surface save for the wig, which is coloured a purplish blue, a combination thought to point to the XXXth (Persian) Dynasty; the left arm is slightly broken. As a companion to this may be mentioned a lapis-lazuli amulet, same subject, crown and part of left arm missing, 1 $\frac{5}{8}$ inches (0.042 m.) high; unusually large for an amulet of the type, of good workmanship. The bronze figure of a princess, wearing a short wig and uraeus (Pl. IV *c*), seems to bear traces of red paint; in the absence of external evidence, it may perhaps be guessed that it belongs to the XXVth (Nubian) Dynasty, or a little later. The bronze seated Imhotep (Pl. IV *d*) is certainly later; the eyes are inlaid with gold, the skirt shows horizontal pleats (?) on one side, an unusual feature, and the scroll bears the deity's name.

Other objects presented by Mr. Mitchell-Innes are a wooden kneeling figure of a man, of the Middle Kingdom, damaged; a perfect 'cippus of Horus', with the 'Metternich' inscription neatly cut; a bronze situla inscribed with prayers to Osiris and bearing two registers of divine figures and symbols; a light green glass head broken from a ram-headed figure of Khnum; a glazed composition statuette of Thoth, a bronze Osiris bearing the name of *Pḥdry* son of *Hry*, and a small basalt mortar, possibly of early dynastic date.

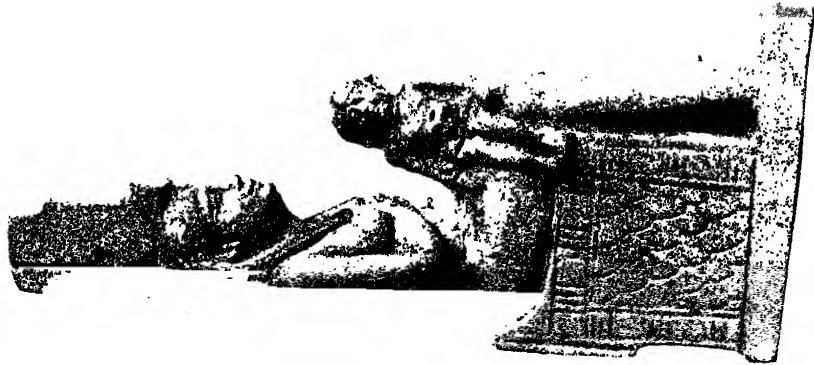
S. SMITH.



d



c



b



a

IV. EGYPTIAN FIGURES PRESENTED BY MR MITCHELL-INNES

5. TWO EARLY CLASSICAL BRONZES.

A FINE example of a class of Greek bronze statuettes that is certainly Peloponnesian, and generally attributed to Arcadia, has been bought out of the J. R. Vallentin Fund. It is an early classical figure of Athena, 12 cm. high and complete from base to plume (Pl. V *a*, *b*). The base is a hollow plinth pierced in the middle of each edge for fastening to some other object. Athena stands on it in conventional fighting pose: her right hand held the spear, her left arm carried the shield. The long edge of the base indicates the frontal view of the design. The feet are bare, the dress is a Doric chiton pulled up over the girdle; zigzag pleats incised along the front of the overfall show that this was a doubled edge, not an end of the cloth. There is incised ornament on the neck of the garment and on rim and crest of helmet; incised folds in front of right shoulder, breast, and skirt, and behind the skirt. The hair is modelled and incised in front, roughly incised behind; and the features are boldly chiselled, almost hacked out of the metal, with apparently little precision, but with evidently deliberate effect. Their coarse finish does not at all obscure the fine poise and spirit of these figures. The new Athena is said to have been found near Pyrgos. She is a notable companion to the Demeter from Tegea in Athens and the Artemis from Kalavryta in Berlin.

Another Greek bronze statuette, recently given anonymously to the Department of Greek and Roman Antiquities, represents a naked athlete standing on a square plinth and holding a libation bowl in his right hand. This is said to come from Olympia, and its style, so far as the difference of scale allows comparison, is similar to that of the Olympia pediment groups. Its height is 8·3 centimetres.

E. J. FORSDYKE.

6. SOME GREEK JEWELLERY.

FOUR notable pieces of Greek jewellery recently bought out of the J. R. Vallentin Fund are a gold finger-ring of about 300 B.C. and three gold pendants of the same or rather earlier date. The ring (Pl. V *c*) is of the not uncommon box-bezel type, but is exceptionally

well preserved. Such rings are always fragile, and the thin shell, on which their elaborate filigree ornament is laid, is often crushed. In this example each end of the plaited hoop is joined to the bezel in a large palmette with a small rosette at its base; the sides of the bezel are filled with scrolls and tendrils, and the figure in relief on the front is a nude Aphrodite leaning on a pillar between similar filigree patterns. The relief is roughly stamped and cut out in a separate plate of lighter-coloured gold.

The pendants (Pl. V *d*) are women's heads wearing necklaces, ear-rings, and high frontlets, with a cylindrical loop for suspension on the crown of the head. A few similar pieces are known. One in the Louvre is represented with a hook for the ear (Hadaczek, *Ohrschmuck*, Fig. 82), others are mentioned in private collections in Rome, and there are three in the Hermitage (Reinach, *Ant. du Bosph. Cimm.* Pl. vii). Two of those are a pair and doubtless belonged to ear-rings, but their attachments are different from ours, and it is more likely that these were worn on a chain. Two of these new ones are very nearly a pair; they were manifestly made in the same moulds and differently finished. The third is in a softer style which suggests South Italy, and the palmettes on its frontlet are less severe. A curious detail, which occurs also on the pair in the Hermitage (and probably on others), is that the string of the bead necklace is tied in a knot.

E. J. FORSDYKE.

7. GREEK COINS.

THE Department of Coins and Medals has acquired as the gift of H. C. Hoskier, Esq., from the *Ars Classica* Sale of 1934 (XVI, lot 1398), a very pretty example of a rare electrum hekte of Phocaea of the early fifth century B.C.; the obverse, which is unusually well centred, shows three seals swimming round a central point, their movement stylized in such a way as to suggest a solar symbol; the reverse is the usual square incuse (Pl. VI, no. 1).

The following important purchases have also been made with the help of the Vallentin Bequest: (1) an unpublished stater of the first half of the fifth century B.C. from south-western Asia Minor, with a winged male figure on the obverse, running, with outstretched



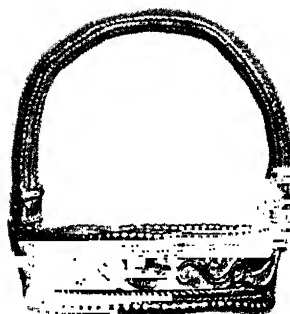
a



b

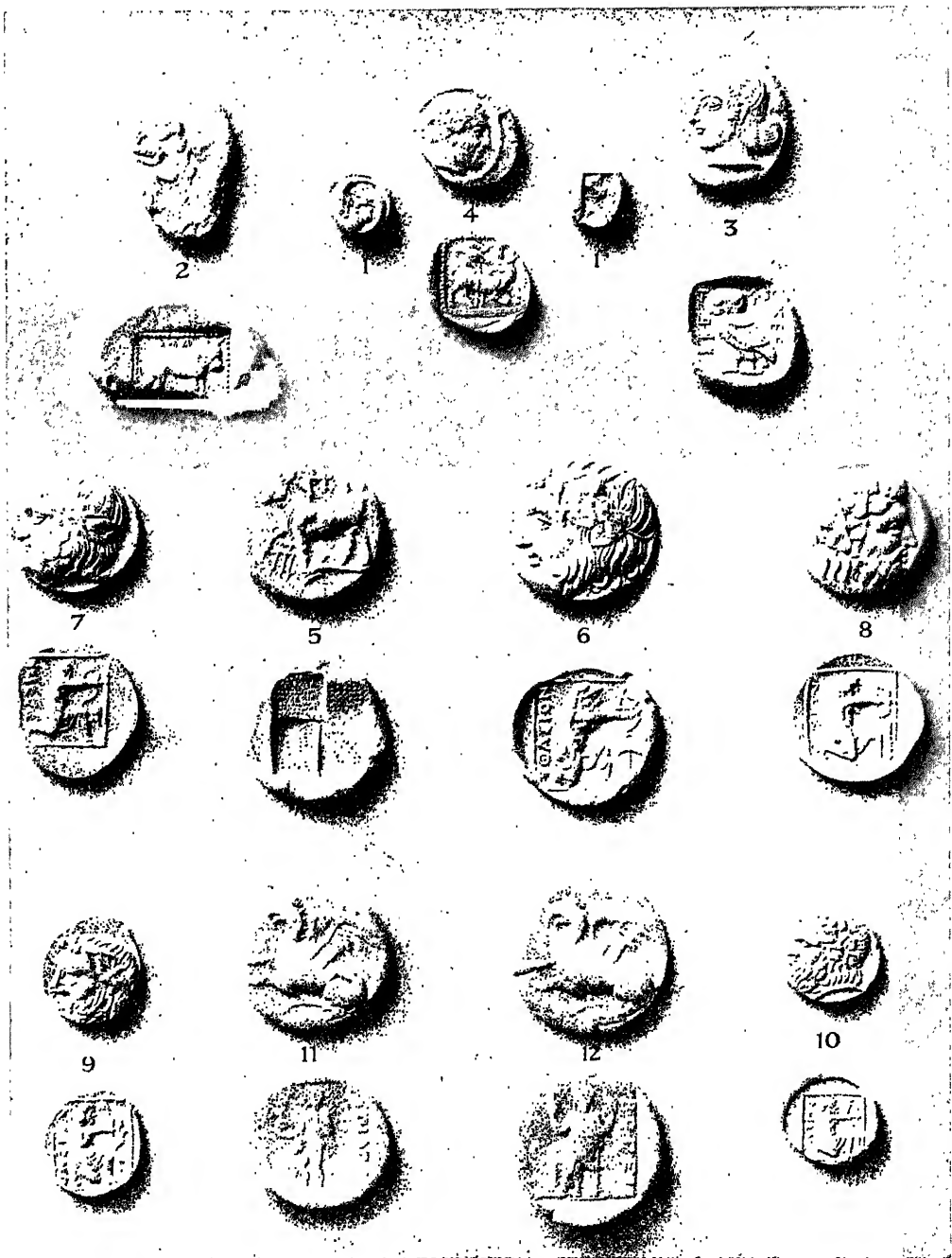


d



c

V. GREEK BRONZE STATUETTE AND JEWELLERY



VI. GREEK COINS

arms, perhaps a solar deity, and a bull on the reverse, accompanied by an inscription. The inscription, which consists of not less than seven letters—it is unfortunately incomplete—appears to be in the Carian script and may be transliterated A-ti-g-u?-l-he-vo. It probably contains the name of a dynast rather than a city (Pl. VI, no. 2).

(2) An unpublished stater of the Lycian dynast Tāththiväibi, with a head of Aphrodite on the obverse and an owl on the reverse surrounded by the dynast's name in the Lycian character. The charming head of Aphrodite is already known, but the owl with which it is here combined is new. It is a direct copy of the owl on Athenian coins issued just after the battle of Salamis, and thus not only enables us to date the coin closely in the second quarter of the fifth century but affords an interesting example of the strength of Athenian influence in Lycia (Pl. VI, no. 3).

(3) A drachm (known only in one other example) of one of the Philistine cities, possibly Gaza, of the fifth century B.C. (Pl. VI, no. 4), to which the mixture of Greek and Oriental elements gives a special interest. The obverse has a young laureate male head in the Greek manner but with a Semitic letter (beth, perhaps for Baal = Lord), engraved on the cheek; the reverse has a goat and an eagle, the former with two Semitic letters again actually engraved on the body, and another letter beneath.

(4) Fourteen coins selected from a hoard of Thracian and Macedonian coins buried shortly before 350 B.C. Among them may be mentioned two hitherto unknown staters of Abdera of the end of the fifth century, one (Pl. VI, no. 11) with the magistrate's name Apollas and a standing figure of Apollo with a charming little Nike alighting on his arm; the other (Pl. VI, no. 12) with the name Herogeiton and a seated figure of Hera, her hands raised in an exceptional posture of supplication (?); a stater of Byzantium (Pl. VI, no. 5) of the early fourth century with a new symbol, the trident; a stater of Thasos of the same date (Pl. VI, no. 6) of admirable style with a head of Dionysus and a full-length figure of Heracles shooting with the bow, also marked with a new symbol, a double axe; and examples of the very scarce didrachms (Pl. VI, nos. 7-8) and drachms (9-10) of the same place with similar types and varying symbols.

E. S. G. ROBINSON.

8. TOTEM-POLE FROM THE NASS RIVER, BRITISH COLUMBIA.

THE Trustees have acquired by purchase a totem-pole, about 25 feet high, from the Nass River in Northern British Columbia (Pl. VII *a*). From information derived locally it appears to be one of the oldest totem-poles on the Nass, and one of the finest. For over seventy years it stood at Angeedaw, now a deserted Niskae village on the lower Nass, and the name of its carver is lost.

Originally it was surmounted by the figure of an eagle, which was lost some years ago. The other figures represent the inherited 'crests' of the original owner. These are as follows, from the top downwards: (1) the 'Geebelk', a monster with wings like a bird, but with a human face and a bird's beak instead of a nose; (2) an eagle; (3) a large beaver with a small one on its back; (4) a monster of the sea, known as the 'Man underneath'. These 'armorial bearings' are explained in tribal history and mythology, and the legends attaching to them have been collected by Dr. Marius Barbeau, through whose kind offices the pole was obtained. They are too long to quote here, but they are filed in the Sub-Department of Ethnography, and it is hoped that they may eventually be published at length.

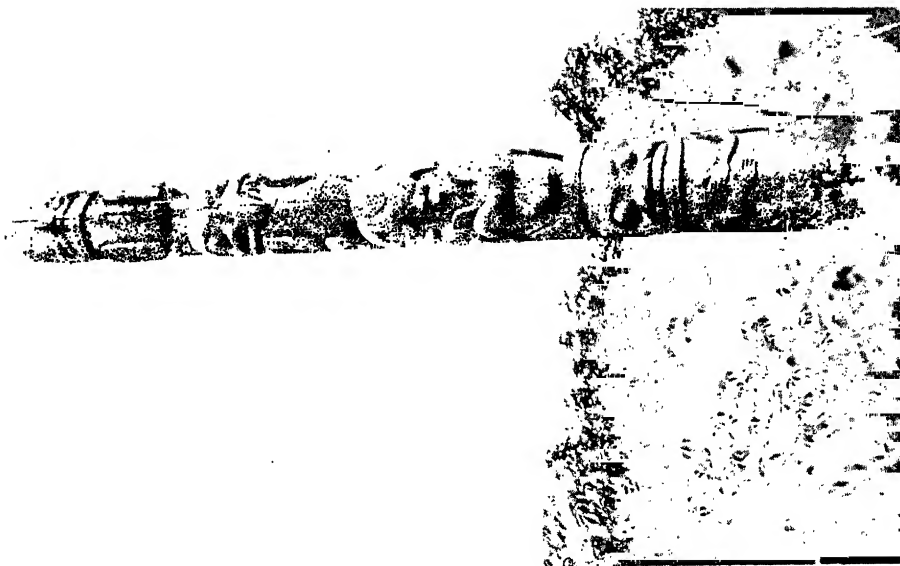
T. A. JOYCE.

9. GOLD-PLATED UMBRELLA FINIAL FROM ASHANTI.

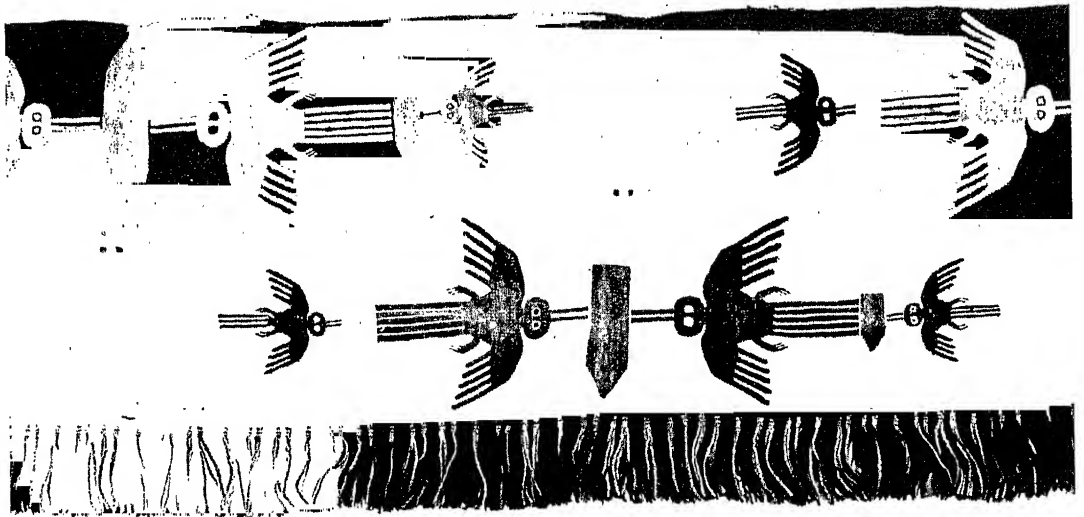
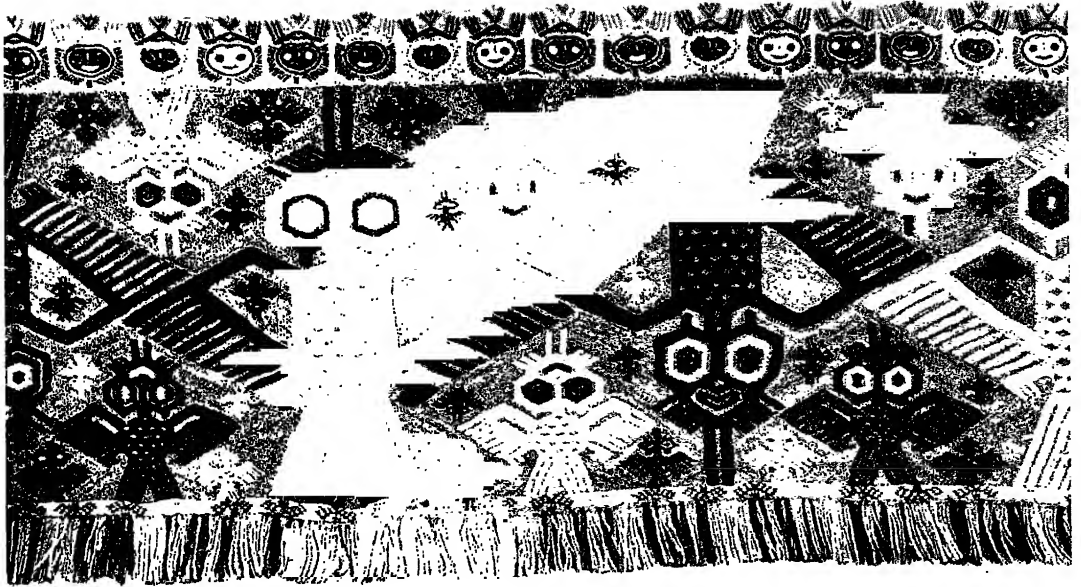
THE Trustees of the Christy Fund have presented to the British Museum the gold-plated finial of a state-umbrella belonging formerly to Prempeh, paramount chief of the Ashanti nation in West Africa (Pl. VII *b*). The design, carved in wood, represents five birds, one large and four smaller, with their beaks resting on their backs. The design is significant, and emblematic of chieftainship, the meaning being explained as follows: 'Just as a bird can remove an insect from its back without changing its position, so a chief sitting in judgement can bring out the evil that is behind him and place it in front of him in the sight of all men.'

This umbrella-head was obtained by the late Sir Cecil Armitage, who, in the last Ashanti war, was in command of the faithful native levies, and was purchased by the Trustees of the Christy Fund after his death.

T. A. JOYCE.



VII. (a) TOTEM-POLE. (b) KING PREMPEH'S UMBRELLA FINIAL



VIII. POLYCHROME TEXTILES FROM NASCA

10. POLYCHROME TEXTILES FROM THE PRE-SPANISH CEMETERIES OF NASCA IN PERU.

MR HENRY VAN DEN BERGH has added to his previous donations to the British Museum by the gift of a series of Ancient Peruvian textiles from the pre-Spanish cemeteries at Nasca, in Southern Peru. The series (of which two examples are figured on Pl. VIII) provides an excellent example of the polychrome weaving practised by the coastal tribes of this region in pre-Inca times. The colours are red, yellow, green, and black, and the perfection of technique provides an excellent example of the high degree of technical skill which the pre-Inca population of the southern Peruvian coast had attained before the rise of the Inca 'Empire'. On evidence provided by sequence-dating, they may be assigned to a period extending, roughly, from 200 B.C. to A.D. 200. The series constitutes a most important addition to the Museum collection, which, hitherto, has not been able to acquire adequate examples of the textile art of this region and period. T. A. JOYCE.

11. TWO FRENCH POEMS PRINTED IN THE FIFTEENTH CENTURY.

AN exceptionally interesting and valuable acquisition has recently been made by the Department of Printed Books in the shape of a small quarto volume containing, in faultless preservation, two tracts of French verse printed at Lyons towards the close of the fifteenth century.

The first is no less a piece than *La belle dame sans mercy* of Alain Chartier, the councillor and court-poet of Charles VII of France, which was written in or about 1425 and immediately took rank as the literary sensation of its age. An English translation long fathered upon Chaucer, in defiance of chronology, can claim to have suggested to Keats the title and possibly something of the atmosphere of his ballad. The original was included in the first collected edition of Chartier's works, published at Paris in September 1489 (Hain 4912, Gesamtkatalog 6557), but was separately printed at least twice during the early period. Of these separate editions the present is unquestionably the earlier. It forms part of

the work of a printer specializing in French texts of a more or less popular nature who is variously known as the Printer of the *Complainte de l'âme damnée* and the Printer of the *Champion des dames*. His books being all 'sine nota', we can say little about him save that his material locates him at Lyons, with the approximate date 1490. The *Belle dame sans mercy* bears upon the recto and verso of the first of its twenty leaves a small woodcut of the lady and her admirer conversing in a garden, which was first used by Jean du Pré at Lyons in a book completed in March 1489; there is thus a possibility that the *Belle dame* itself may be of the same year and may even be prior to the collected edition of Chartier, in which case it would rank as the 'editio princeps'. Only one other copy besides the present is known—that in the Bibliothèque Nationale at Paris.

The second tract comprises a text until recently attributed to Chartier also, though in reality only connected with him by the fact that it is written in the same strain of courtly love which he himself cultivated. It is generally known as 'Complainte d'amour et réponse', but is here, as in several early editions, entitled *La belle dame qui eut mercy*, thus ingeniously linking it up with Chartier's best known poem. Modern scholars have recognized that it consists of two quite distinct compositions, and the title here given them is in strictness applicable only to the second, in which all ends happily; in the first the lover is advised by the lady to look for another love, with the encouraging hint that this should not be difficult, in view of the poetical accomplishment of his pleadings. The present edition is complete in eight leaves and, like *La belle dame sans mercy*, has no indications of date or origin, but should apparently be assigned to the press of Jean de Vingle at Lyons, with whose fifth type (in use about 1495) it is printed. The first letter of the title is formed by a large L with elaborate decoration of grotesque faces and beasts which was at one time in the possession of Matthieu Huss, while on the verso of the same leaf is a woodcut of a lady and a man-at-arms holding a flask between them, no doubt derived from some other book. The six separate early editions recorded of this tract are all of the utmost rarity; of that here described no other copy is known save that of Mr. J. Pierpont Morgan.

Bibliographical references: *La belle dame sans mercy*, IA. 42275; belonging to the same group as Proctor nos. 8691-6; cf. Gesamtkatalog der Wiegendrucke no. 6564, Claudin, *Histoire de l'imprimerie en France*, vol. iv, p. 417.—*La belle dame qui eut mercy*, IA. 42080; cf. Gesamtkatalog 6572, Claudin, vol. iv, pp. 185, 232.

V. SCHOLDERER.

12. ROMEO E GIULIETTA.

AMONG the sources of *Romeo and Juliet* the 'Historia novellamente ritrovata di due nobili amanti' by Luigi da Porto is of particular interest as being the earliest to introduce the names of Romeo Montecchi and Giulietta Cappelletti, and to place the scene of the action at Verona.

The tale was printed at Venice four times in the sixteenth century, three times as a separate work and once included in the 'Rime et Prosa' of the author. The earliest edition, printed by Benedetto Bindoni, is undated, but was probably issued about the year 1530. A second edition by the same printer is dated 1535, while the text included in the 'Rime et Prosa', showing many variations from the earlier editions, was published in 1539 by Francesco Marcolini. Of these the Museum has hitherto possessed the second and third. A copy of the fourth edition, printed by Giovanni Griffio in 1553, has recently been acquired. This follows the text of the Bindoni editions, is printed in italic, and contains two versions of the device of the printer.

L. A. SHEPPARD.

13. TWO EARLY FRENCH TRANSLATIONS OF THE CLASSICS.

THE Department of Printed Books has also acquired two handsome and very rare editions of Latin classics in French translations. The earlier is a medium-sized folio, *Les Œuvres de Virgille translatees de latin en francoys*, published by Jacques Le Messier at Paris in 1532. This is not the earliest edition of the translation, which is in verse and is the work of Guillaume Michel for the *Bucolics* and *Georgics* and of Octavien de Saint Gelais for the *Aeneid*, but it is the earliest to be illustrated throughout, containing as it does 162 small oblong woodcuts interspersed among the text and

two full-page cuts, one on the verso of the title and the other at the beginning of the *Aeneid*. The blocks of these latter go back to the fifteenth century, when they were used in some of Vêrard's publications. The small cuts are mainly new, but their spirit and execution are still thoroughly medieval and enhance the archaic flavour given to the book by its gothic type. The only modern touch occurs in the elaborate border surrounding the title, which is signed by Urs Graf.

The other book is *Les cinq premiers livres des annales de P. Cornelius Tacitus . . . traduitz nouvellement de Latin en Francoys*, a quarto published by Vincent Sertenas at Paris in 1548. The translation is that of Étienne de la Planche and the book represents the first appearance of any part of Tacitus in the French language. In its clear roman type and well-designed format it is a capital specimen of the new French school of book-production and as such forms a striking contrast to the *Œuvres de Virgille* published only sixteen years previously. The newly acquired copy is in excellent condition and in a most tasteful brown leather binding with gold stamping, contemporary with the book and also Parisian. The signature of Marcus Fugger, a member of the famous family of financiers, who died in 1597, is written in the top cover. V. SCHOLDERER.

14. CROWLEY'S 'ONE AND THYRTYE EPIGRAMMES'.

THE Department of Printed Books has been presented by Mr W. A. Marsden, the Keeper of the Department, with one of the only two known copies of Robert Crowley's *One and thyrtie Epigrammes*, printed by the author himself in 1550—the other copy, which is in the Cambridge University Library, was the basis of the reprint published by the Early English Text Society in 1872. Crowley, a Gloucestershire man and a graduate of Magdalen College, Oxford, held several ecclesiastical offices, including that of Archdeacon of Hereford, and passed almost the whole of his strenuous life (1518–88) in preaching, writing, and printing in support of the Reformed doctrines. As printer he is chiefly remembered for his edition of *Piers Plowman*. He took a keen interest in the social life of his day, and was a sturdy champion of the poor

and oppressed, as is clearly seen in *One and thyrtye Epigrammes*, a collection of vigorous satires in rough and homely verse on contemporary social abuses, arranged alphabetically—‘Of Abbayes’, ‘Of Alehouses’, ‘Of Allayes’, ‘Of Almes houses’, and so on. A great deal of interesting light is shed on the customs of the time in epigrams such as those on Alehouses, Beggers, Bearbaytynge, Dicears, Rente Raysers, Usurers, and others; and the suffering caused by the suppression of the monasteries and the misappropriation of their funds is insisted on—

what occasion was here
To provide for learninge
and make pouertye chere!

The present copy is in excellent clean condition with good margins. It is a small octavo, well printed in black letter, with marginal notes.

H. SELLERS.

15. THE A. V. PETERS BEQUEST OF PRINTED BOOKS.

THROUGH a bequest by the late Alfred Vout Peters the Department of Printed Books has received two hundred and thirty volumes of English works of various dates from 1594 to 1930, in good condition, and many of them in the original bindings. A number of the volumes contain four or five distinct works within one cover. The most important section of the books consists of eighteenth-century editions of seventeenth-century and later plays, which will fill many gaps in the Museum's collection. Other noteworthy items are: copies of otherwise unknown editions of Turbervile's translation of 'Mantuan's' (Baptista Spagnuoli's) *Eglogues*, 1594, and of *God and the King* (attributed to R. Mocket), Cambridge, 1616; Thomas Tryon's *Treatise of Dreams & Visions*, circa 1690; Quarles's *Divine Poems*, 1674, with cuts; a copy of Chamberlayne's *Pharonnida*, 1659, in an embroidered binding; Allan Ramsay's *Gentle Shepherd*, Perth, 1786; Crabbe's *Tales*, in two volumes, and *Tales of the Hall*, three volumes, both publications dated 1820; the second edition of John Clare's *Poems descriptive of Rural Life*, 1820; and a number of early editions of works by Pope, Gay, and Prior.

H. SELLERS.

16. BACCHYLIDES, ODE 16.

IT is now nearly forty years since the Museum acquired the great Bacchylides papyrus, and the main problems of the text have long been solved, as far as the evidence permits, by a succession of scholars. There still remain, however, a few passages where further advance seems possible. One of these is treated below, namely the opening lines of the dithyramb entitled 'Heracles'. The poet summons Apollo to Delphi out of season from festival in Thrace (among the Hyperboreans) in order to hear his ode. Dithyrambs are traditionally linked with Dionysus, but both this poem and the next are addressed to Apollo, though ranked in the manuscript among the dithyrambs. The restoration of l. 1 is new, and the reading εἴ τις in l. 5. These give the key. The emended text now runs:

Φαί]νου, Διὸς υἱ(έ), ἐπεὶ
 ὀλκ]άδ' ἔπεμψεν ἐμοὶ χρυσέαν
 Πιε]ρίαθεν ἐ[ϋθ]ρονος [Ο]ὐρανία
 πολυφ]άτων γέμουσαν ὕμνων
 5 σάμερο]ν εἴ τις ἐπ' ἀνθεμόεντι Ἑβρωί
 θηρσὶν ἀ]γάλλεται ἢ Δολιχαύχενι κύ[κνωι
 θαλίαις' ἀ]δινὰ φρένα τερπόμενος,
 ἄχρη Πυθῶ<νά>]δ' ἴκηι παιηόνων
 ἄνθεα πελοισχνεῖν—
 10 Πύθι' Ἀπολλων,
 τόσα χοροὶ Δελφῶν
 σὸν κελάδησαν παρ' ἀγακλέα ναόν
 πρὶν γε κλέομεν etc.

H. J. M. MILNE.

1 All that remains of the sigma is the lower tip of an upright stroke. Sigma has a variety of shapes in the first hand, and there are parallels to this. The title of Διὸς υἱός, frequent in the Homeric Hymn to Apollo, is made explicit in l. 10. 5 By τις is meant the Thracians or Hyperboreans. 7 The text has the unmanageable]Δεῖοι with the second iota apparently converted to N, perhaps a corruption of ἀδινὰ by way of αλειαν (cf. the Homeric ἀδινὰς φρένας). ἀδινὰ = abundantly. 8 Space suggests that the scribe wrote Πυθῶδε, the more usual form. Paean is appropriate to Apollo at certain seasons. 11 τόσα resumes ll. 1-9, which are in effect a quotation (cf. τόσ' ἔπρε in Bacchylides 3.48, 17.47). 12 The physical, if not the grammatical, subjects of κελάδησαν and κλέομεν are identical, for χοροὶ = ἡμεῖς χορεύοντες, while κελάδησαν (timeless aorist) virtually = κελαδοῦμεν. 'Such, Apollo, is our prelude before we turn to sing of Heracles.'

17. LETTERS TO HENRY CROMWELL FROM FLEETWOOD AND THURLOE.

A TIMELY grant by Parliament, in 1807, enabled the Trustees to rescue from the sale-room the manuscripts (now arranged in upwards of twelve hundred volumes) of the first Marquess of Lansdowne, universally remembered as Lord Shelburne, the title which he bore throughout an eventful political career. By this purchase, along with such treasures as the Shaftesbury Psalter and the Burghley Papers, the Museum became possessed of three portfolios of letters (Lansdowne MSS. 821-823) written to Henry Cromwell during the years (1654-9) in which he held a series of posts in Ireland, culminating in the lord-lieutenancy. The presence of the letters in the library of Lord Shelburne is, no doubt, to be explained by the fact that his great-grandfather, the celebrated Sir William Petty, had acted as Cromwell's private secretary. It came to light subsequently, probably in 1877, when the correspondence at Lansdowne House was calendared for the Historical Manuscripts Commission, that not all the Cromwell letters had become the property of the nation. According to the Report issued in that year, thirty-five letters from Charles Fleetwood, brother-in-law of Cromwell and his predecessor in Ireland, and eight from John Thurloe, Secretary of State, remained scattered among Shelburne's correspondence.¹ Some months ago the present Marquess of Lansdowne conceived the happy idea of presenting the outstanding letters to the Museum, through the Friends of the National Libraries. He was actually engaged in giving effect to his intention when an auctioneer's sale-catalogue came to his hands. In it he discovered two letters of Fleetwood and one of Thurloe, which, so the evidence would suggest, had by gift or accident become part of the papers of Sir James Lacaita, sometime (1857-63) private secretary and librarian to the third marquess.² The Friends, at the suggestion of Lord Lansdowne, set themselves to secure the three

¹ *Sixth Report, Appendix*, pp. 238, 242.

² The vendors at Sotheby's on 24 April 1934 were the representatives of the late Charles Carmichael Lacaita, Sir James's only son. Many of the letters then sold (lots 383-448) are addressed to Lord Shelburne.

letters; and it is sad to record that, although this task was successfully accomplished, their combined generosity has not brought about a complete reunion. Figures endorsed upon the Fleetwood letters testify that they originally numbered thirty-seven. As we have seen, thirty-five remained at Lansdowne House in 1877. These, with the two letters now purchased by the Friends of the National Libraries, would have completed the total. Unfortunately, however, Lord Lansdowne has been able to find only thirty-two. Thus three letters are still missing from the set which (with the Thurloe correspondence) has received the number Add. MS. 43724.

A. J. COLLINS.

18. ESTATE MAPS.

MR WILFRED MERTON has presented to the Department of Manuscripts an interesting collection of twenty-nine maps of holdings in various counties, ranging in date from 1642 to the first half of the nineteenth century. Twenty-two of these are on vellum, the remaining seven on paper, and the counties concerned are Buckinghamshire (3 maps), Essex and Hertfordshire (1 map), Gloucestershire (13 maps), Hertfordshire (3 maps), Norfolk (4 maps), and Suffolk (5 maps). Many of the maps are signed by their draughtsmen, seven of those relating to Gloucestershire, executed by T. Pinnell at various dates between 1791 and 1811, being of especially beautiful execution, and the collection as a whole is a welcome addition to the topographical material in the Department. It has been numbered Add. MS. 43737.

E. G. MILLAR.

19. THE TRISTAN DA CUNHA BIBLE.

THE remote island of Tristan da Cunha in the South Atlantic, discovered in 1506, was annexed to Great Britain as a dependency of Cape Colony on 14 August 1816. In the following year William Glass, a corporal in the Royal Artillery, was left there with his wife, their two children, and two masons. This was the origin of the present settlement. An interesting relic of the early days of this tiny colony has been presented to the Museum through the generosity of the Tristan da Cunha Fund, assisted by the Friends of the National Libraries and a few private subscribers, the owner,

Mrs. Annie Glass Lake, a descendant of William Glass, forgoing part of the agreed purchase price as her contribution to the gift. This is the Family Bible of William Glass, a copy of the bible published by Langdon Coffin, Boston, 1831. In this edition certain pages between the Apocrypha and the New Testament were prepared for a family record with columns set out to receive entries of marriages, births, and deaths. Under the first of these heads there is entered, in different hands, the record of Glass's marriage in July 1814 to Maria Magdalena Leenders, born 1 January 1802 (he himself was born 2 May 1787). There follow over the page the births of a goodly number of children, the first being William Glass, born at the Cape of Good Hope, 24 June 1815, and the second Mary Anne Glass, 'born on the Island of Tristan De Acunha the 22 April 1817'. A shorter list of deaths follows, ending with 'Isbella Glass died August 28 1885'. At the foot of the columns which record the successive births of the population of this lonely island a later hand has made in pencil the inevitable quotation from Gray's Elegy:

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear.
Full many a flower is born to bloom unseen
And waste its sweetness on the desert air.

R. FLOWER.

20. A THACKERAY AUTOGRAPH.

SPEAKING of Napoleon's exile and death at St. Helena Mr F. A. Simpson in his *Rise of Louis Napoleon* has said: 'For St Helena saw not only the end of a great career, but the beginning of a great creation; it was the scene not merely of the death of Napoleon, but of the birth of the Napoleonic legend.' As in the lives of the saints the translation of the body to a new shrine gives impetus to the cult; so the translation of the mortal remains of Napoleon to Les Invalides in December 1840 stirred the imagination of the young Louis Napoleon, and of many another Frenchman. Thackeray thought otherwise. He attended the ceremony with Monckton Milnes, and gave his impressions to the world in 'The

Second Funeral of Napoleon by Mr M. A. Titmarsh', first published in 1841. In his opinion the whole thing was humbug, the tinsels and solemn bugbears unnecessary. He said so, and the book was a failure.

As a supplement to the George Smith Memorial Bequest (see *B.M. Quarterly*, vol. viii (1933), pp. 79, 80), the Department of Manuscripts has become possessed of another Thackeray autograph: that of the work mentioned above (Add. MS. 43738). The MS. is the copy which was sent to the printer, and is written throughout in the author's earlier hand. It is a notable addition to an already most munificent benefaction, and will be invaluable for the identification of Thackeray MSS. The donors are the children of the well-known publisher of Thackeray's works, the late Mr. George Smith.

F. WORMALD.

21. THREE LETTERS OF TISCHENDORF.

CONSTANTINE TISCHENDORF, as discoverer and procurer of the Codex Sinaiticus, has recently become a familiar name to wide circles. He has now a special link with the Museum where (he would be surprised to hear) that treasure rests. The three letters of Tischendorf which have just been presented to the Department of Manuscripts by Miss Cureton possess yet another link with the Museum. They were addressed to her father Canon William Cureton, the famous Syriac scholar and one-time Assistant Keeper of Manuscripts. The letters, of which the first is in German, the other two in French, date from 1851 and 1856—before, that is to say, Tischendorf's third journey to Mt. Sinai, in 1859, when the major portion of the Codex was retrieved. The contents deal with the scholarly activities of both correspondents, but there are two passages which indirectly concern the Codex, passages which glance at the activities of the notorious swindler, Simonides. 'Quant au Pasteur d'Hermas', writes Tischendorf, 15 January 1856, in connexion with Dressel's edition of the Apostolic Fathers, 'vous aurez lu que Mr. Simonides, le fameux contrefacteur de MSS., en a apporté le texte. Pour la chose principale, il n'y a pas de tromperie, mais il s'en mêle pourtant quelque chose comme cela. [The text

was doctored by Simonides.] A ce que je sais, Mr. Dindorf a été le dupe de Mr. Simonides dans l'affaire d'un palimpseste [Uranus on the Kings of Egypt: a Simonidean forgery]. Mr. Dindorf connaît beaucoup mieux les billets de banque et les actions des chemins de fer que les vieux palimpsestes Grecs.' And again in the last letter, of 20 April 1856: 'Probablement vous aurez lu de l'affaire fameuse du palimpseste de Mr. Simonides. Je ne sais si les journaux anglais ont rapporté que je n'ai pas hésité un seul instant à reconnaître que le MS. est faux. La 2. édition de la brochure de Mr. Lycurgos contient tous les détails de cette curieuse affaire. Personne ne s'est plus blâmé que Mr. Dindorf et Mr. Lepsius. De la part de Mr. de Humboldt, de Mr. Boeckh, de Mr. Pertz me sont parvenues des lettres pleines de reconnaissance pour mes services. Cependant on aurait désiré de quelques parts que je n'en disse rien au public. Mais on ne pouvait pas demander cela.' In revenge Simonides a few years later claimed to have written the Codex Sinaiticus.

H. J. M. MILNE.

22. THE POEMS OF WILFRED OWEN.

THE fame of Wilfred Owen has been of steady growth. Many hold him to be the greatest of England's war-time poets—great in achievement, greater still in promise—and his untimely death, almost within hail of the armistice, re-enacts for our century the bitter tragedy of Keats. It was therefore meet that the titles of his poethood should rest in the keeping of his country. With the help of the Friends of the National Libraries and separate subscribers this desirable end has now been effected, and the haphazard materials, eloquent of those unquiet times, now repose in the Department of Manuscripts within the boards of Additional MSS. 43720, 43721. The former volume was already bound when received and has been left undisturbed save for a few insertions. It includes, along with some other pieces, all the verse published in the first (Sassoon's) edition of Owen's poems. The second volume has been arranged in two main divisions: (1) The poems in the order of Blunden's edition, either variant copies or final versions, in so far as these have not found place in Add. MS. 43720; (2) the remaining material, outside both Sassoon and Blunden, in rough chronological order.

We have thus in the Museum a unique series of documents for the study of a poet's development, telescoped within a few crowded years. Keats, overtly or subtly, is the dominating influence, and to Keats Owen must have recognized a special affinity, much as Keats himself acknowledged his own kinship with Shakespeare. Moreover, as in the letters of Keats we can often trace the germ of an idea which later comes to flower in his verse, so in the many variant forms of Owen's poems we can follow the whole course of a poetic thought from the first rough jotting as it strikes the brain through successive enrichments to its full presentation.

Finally, a word must be said about Owen's peculiar contribution to the technics of English verse, his masterly use of assonance. This device is of course not an invention of Owen's, but no poet has employed it to such purpose. The strange, intense effects he draws from it can best be studied in those two most personal and most moving of his poems, *The Show* in which he perceives with horror the vision of his own death, and *Strange Meeting* in which his brooding spirit, escaped at length from the outrage of war, reconciles itself in death with the ghost of the slayer—'Let us sleep now'.

H. J. M. MILNE.

23. PERSIAN POETICAL MANUSCRIPTS.

THE anonymous friend whose munificence has often in the past enriched the collections of the Department of Oriental Books and Manuscripts has now increased the Museum's obligation to him by a new gift. This consists of seven valuable manuscripts of Persian poetical works, viz.

1. An extensive selection of shorter poems from the *Dīvān* of Khvājū Kirmānī; written in a *naskhī* hand of the seventeenth century, with four pages handsomely illuminated in Central Asian style; in a black leather binding of about A.D. 1800 with three painted and lacquered panels on each board. 12 × 8½ inches.

2. A volume of poems in *maṣnavī* style addressed by a poet aged 70 to his son aged 7, comprising fourteen pages written in an exquisite small *nasta'liq* hand, with fine 'unwān and end-pieces and gold and coloured borders inset in larger frames of paper with gilt

decoration; written (and possibly also composed) by the scribe 'Imād al-Ḥasanī al-Iṣfahānī in A.H. 990 (A.D. 1582), who has added two pages in large bold *nasta'liq* from his pen; in a fine binding of flower-embroidered silk. $9\frac{1}{2} \times 6\frac{1}{4}$ inches.

3. A *divān* containing the satirical poems of Sūzanī of Samarkand; written in a fine *nasta'liq* of the late sixteenth or early seventeenth century, with good '*unvāns* on the first two pages; in an embossed leather binding. $9\frac{1}{2} \times 5\frac{1}{2}$ inches.

4. The *Divān* or poems of Salmān Sāvajī; written in good *nasta'liq* of the fifteenth century, with gold rulings and some illuminations, to which have been added in the nineteenth century some coloured illustrations. $9 \times 5\frac{3}{4}$ inches.

5. Muntakhab or selections from the Ḥadīkah and other poems of Sanā'i; written in fine *nasta'liq*, ruled in gold and colours, the scribe being the famous penman Shāh Maḥmūd Nīshāpūrī, in the sixteenth century; in an embossed leather binding. $9 \times 5\frac{1}{2}$ inches.

6. The *Divān* or poetical works of Ḥālātī; written in fine *nasta'liq* with gold and coloured rulings and a good '*unvān*, the scribe being Muḥammad Amīn, who finished the book in A.H. 995 (A.D. 1587). $7\frac{3}{4} \times 4\frac{1}{4}$ inches.

7. Selections from the poems of Kātibī and others; exquisitely written in small *nasta'liq*, with illuminations in gold and colours; seventeenth century. $8 \times 5\frac{1}{2}$ inches. L. D. BARNETT.

24. OTHER GIFTS.

A HISTORY of English Furniture. By Percy Macquoid. 4 vols. London, 1904-8.

A Sporting Tour through various parts of France. By Colonel Thornton. 2 vols. London, 1805, 6.

Modes et costumes historiques dessinés et gravés par Pauquet Frères. [Ninety-six coloured plates.] Paris [1864].

Memoirs of Count Grammont. By Count A. Hamilton. London [1793?].

Liber Fluviorum; or, River Scenery of France. Depicted in sixty-one line engravings from drawings by J. M. W. Turner. London, 1857.

The Complete Angler. In two parts: the first written by Mr Izaak Walton; the second by Charles Cotton. London, 1822.

All the above presented by Mrs A. C. Taylor.

Foster Hall Reproductions. Songs, compositions, and arrangements by Stephen Collins Foster, 1826-64. 3 vols. Privately printed by Josiah Kirby Lilly, Indianapolis, 1933.

Presented by Mr Josiah Kirby Lilly.

Lettres autographes composant la collection de Madame C. Whitney Hoff. Paris, 1934. *Presented by Madame Whitney Hoff.*

Sammon Arvoitus. Kirjoittanut E. N. Setälä. Helsingissä, 1932. *Presented by the Author.*

P. Vittorino Facchinetti, O.F.M. I Santuari Francescani. 3 vols. Milano, 1925-7. Antonio di Padova. Milano, 1925. San Francesco d'Assisi. Milano, 1926. L'Ommaggio artistico promosso dai Frati Minori d'Italia in occasione del VII^o centenario del transito del loro Beatissimo Padre (1226-1926). Milano, 1929. S. Bernardino da Siena. Milano, 1933. *Presented by the Casa Editrice S. Lega Eucaristica.*

Albertus Magnus. Naturalia ac supernaturalia opera. 2 vols. Octavianus Scotus, Venetiis, 1517, 18. *Presented by Mr Robert Steele.*

The New Republic. Vols. 1-10, 20-45, 69-78. 36 vols. and 128 parts. New York, 1914-34. *Presented by the Editor of the New Republic.*

Alice's Adventures in Wonderland. By Lewis Carroll. London, 1914. In a decorative binding by Miss Madeleine Kohn. *Presented by the Binder.*

Confessionale of Anthoninus, Archbishop of Florence, and other Franciscan tracts, fifteenth century; Add. MS. 43715. *Presented by Mr A. G. Hammond in memory of his late wife, Marie Hammond.*

Vellum leaf with Sayings of Philosophers and portrait drawings, circa A.D. 1500 (?); Add. MS. 43716. *Presented by the same.*

Supplement to Dr. Watts's Hymns in shorthand (Mitchell's system), [after 1782]; Add. MS. 43717. *Presented by Mr J. W. Beckwith.*

Autograph manuscript of 'Fiona Macleod's' *Pharais*, 1894; Add. MS. 43718. *Presented by Mrs Edith Wingate Rinder.*

Standing Orders of the House of Lords, probably compiled for

the fifteenth Lord Somerville, [1796-1819]; Add. MS. 43719. *Presented by the Comtesse Morel des Boulets.*

Correspondence of Richard Cobden and John Bright with Joseph Sturge, 1839-59; Add. MSS. 43722, 43723. *Presented by Mr J. Sturge.*

Autograph manuscript of 'Causerie Culinaire' by Alexandre Dumas père; Add. MS. 43726. *Presented by Mr R. Garnett according to the wish of the late Robert Singleton Garnett.*

Papers of Thomas Wilde, first Baron Truro, consisting partly of documents relating to the relations between George IV as Prince of Wales and Princess Caroline, 1794-1821, partly of miscellaneous autographs; Add. MSS. 43727, 43728. *Presented by Mrs Edith C. Wilde.*

Typed transcripts, with manuscript additions, from the family papers of John Scattergood, East India merchant, in the Public Record Office, 1698-1725; Add. MSS. 43730-43733. *Presented by Mr Bernard P. Scattergood, F.S.A.*

Typed transcript of the parish register of St Martin's, Seamer, co. York, 1586-1911; Add. MS. 43734. Also a letter of E. B. Pusey. *Presented by Mr Edward P. Stapleton.*

Index to the parish register of Eaton-under-Heywood, co. Salop; Add. MS. 43735. *Presented by the Kyancutta Museum, S. Australia.*

Transcripts of secular and sacred vocal compositions by Guillelmus Dufay (d. 1474) from Bodl. MS. Canonici Misc. 213; Add. MS. 43736. *Presented by the transcriber, Mr J. F. R. Stainer.*

Letters and hymns of Ann Tindall, eighteenth century; Add. MSS. 43739, 43740, supplementary to the Wesley letters to Ann Tindall (43695, 43696; *B.M.Q.* viii, pp. 135-7). *Presented by Mr C. Tindall, C.I.E.*

Letters to Thomas Cowper, the mathematician (1739-65); Add. MS. 43741. *Presented by Mr W. Cowper.*

Letters of Lord Monck, Governor General of Canada, and others to the third Duke of Buckingham and Chandos, 1867-8, mainly on a reported threat of an invasion of Canada by Fenians; Add. MS. 43742, supplementing Add. MS. 41860. *Presented by the Rev. G. W. T. Tyndale-Biscoe.*

Transcripts of parish registers of St Kitts, W. Indies, viz. Christ Church Nichola Town and St Ann Sandy Point, by J. Bromley; Add. MS. 43743. *Presented by Mr J. Bromley and Lt.-Col H. R. Phipps.*

Two autograph compositions of Sir James Frazer, O.M., F.R.S., viz. 'The Battle of Dorking' and 'Reply to an Address'. *Presented by the author.*

Commission as Captain in the Royal Army to Gervase Holles, 1642; Add. Ch. 70817. *Presented by Sir James Berry.*

Bull of Pope Paul II, 1466; Add. Ch. 70818. *Presented by Captain H. Pearson, R.N. (retired).*

Four Greek papyri, third century B.C.—sixth century A.D.; Papp. 2902–2905. *Presented by Mr T. C. Skeat.*

The Maṣnavī of Jalāl ul-Dīn Rūmī. A facsimile reproduction from an old manuscript, illuminated in gold and colours; edited with introduction by G. Yazdani. Hyderabad, 1933. Fol. *Presented by Mr G. Yazdani, Director of Archaeology, Hyderabad.*

Jacob de Gheyn: Design for the obverse of a medal of the victory of Prince Maurice of Nassau at Nieuport in 1600. *Presented by Mrs Berryman.*

Seventeen drawings by Aubrey Beardsley, Charles Keene, Ernest Griset, and Walter Crane. *Presented by Mr Arthur Vallance.*

Fourteen drawings and prints by Roumanians (Iser, Stefan Popescu, Jean Alexandre Steriadi). *Presented by Prof. G. Oprescu.*

A Chinese glazed pottery water-jar, seventeenth century; nine pieces of Siamese and Persian inlaid metal-work, and a medieval Egyptian pottery vase with green glaze. *Presented by Mr A. Mitchell-Innes.*

Series of ceramic fragments from Honan and Hangchow. *Presented by Sir Percival David, Bart.*

Two Ming blue and white jars from Sumatra and a crackled celadon bottle. *Presented by Captain H. B. van Praagh.*

Twelve specimens of English and one of French porcelain. *Presented by Mrs Willoughby Hodgson.*

A series of pottery fragments from Sawankhalok, and five modern stone heads in antique Siamese style. *Presented by Mr Reginald Le May.*

A blue and white Chinese vase with stand, sixteenth century. *Bequeathed by Mr Ch. H. Baxter.*

An adze and wooden clubs from New Caledonia and the Solomon Islands, and a jade pendant and a kauri gum head from New Zealand. (Collected by the donor's father, 1880-82). *Presented by Miss Marion Darby.*

A series of ethnographical specimens from the Andaman and Nicobar Islands. *Presented by Mr C. J. Bonington.*

Ceremonial horns, wooden animal's head-mask and fiddle from the Kaka and Mambilla tribes of the Cameroons. *Presented by Mrs Beevor.*

Wooden board and seeds for the game of Ayo (Mancala), from the Yoruba Country, Southern Nigeria. *Presented by Mr. E. S. Ajayi.*

Two jadeite axe-pendants, one carved with human head, from a burial urn on the River Agua, Department of Colon, Republic of Honduras. *Presented by Mr G. E. Larkin.*

A large ethnographical series from various parts of Africa, mainly the Sudan, and Northern Rhodesia. *Presented by Capt G. Blaine.*

A series of archaeological specimens from sites near Kimberley, and from the banks of the Orange River, Bechuanaland. *Presented by Mr J. A. Swan.*

An ethnographical series collected by the donor's father during the Zulu War. *Presented by Lady Baddeley.*

A terracotta head from Ifé, Southern Nigeria. *Presented by Mr H. G. Ramshaw.*

A technological series from the Esa Somali. *Presented by Mr A. T. Curle.*

A series of ethnographical specimens from the tribes of the Ulanga Valley, Tanganyika Territory. *Presented by Mr A. T. and Mrs G. M. Culwick.*

A series of ancient pottery vases from Peru, and ethnographical specimens from Africa and Fiji. *Presented by Dr L. Cobbett.*

An important series of stone implements from the Tati and Nata Rivers, and the Marikarikari salt-pan in Bechuanaland. *Presented by Mr H. S. Gordon.*

A series of ethnographical objects from Africa, collected by the late Mr G. R. Carline. *Presented by Mr R. Carline.*

A series of pieces of native currency, and moulds for their manufacture, from the Malay States. *Presented by Mr C. H. Wray.*

An archaeological series from Guatemala. *Presented by Miss Marion Graves.*

A series of textiles from Assam and Manipur. *Presented by Mr H. L. S. Dewar.*

A fine bronze coin struck by the Roman Emperor Philip I at Apollonia in Thrace. *Presented by Mr Percy H. Webb, M.B.E.*

Five medieval gold coins of South India. *Presented by Miss Newton through the N.A.C.F.*

Eight rare varieties of Carthaginian bronze coins. *Presented by Mr C. Davies Sherborn, D.Sc.*

Twenty Greek and Roman bronze coins and 101 silver, nickel, and bronze coins of Europe. *Presented by Mr Henry Garside.*

One gold, one copper, and one lead coin of the Malay States. *Presented by Mr G. H. Wray.*

Four chipped flint pebble-implements, of the 'Darmsden' type found below the Suffolk Crag, from Darmsden, Suffolk. *Presented by Dr. L. S. B. Leakey.*

Flint hand-axe, of form suggesting relationship to the rostro-carinate type, from gravel-pit at Sturry, Kent. *Presented by Major E. C. Linton.*

Flint hand-axe, worn and ochreous, from below the gravel of Terrace 'D' of the River Wey at Farnham, Surrey. *Presented by Mr. W. R. Tanner.*

Thirteen flint cores and scrapers from the surface near Icklingham and other localities in West Suffolk, and one from Sergeac, Dordogne, France. *Presented by Mr G. J. Buscall Fox.*

Two pottery vessels with ornamental knobs, both containing human bones, said to have been found in Sicily. *Presented by Mr. A. Mitchell-Innes.*

Series of bronze brooches and other ornaments, and a pottery spindle-whorl, of the Iberian Early Iron Age, obtained at Madrid and Burgos. *Presented by Mr D. A. J. Buxton.*

Series of pottery fragments of the British Early Iron Age (about 450 B.C. to A.D. 50) excavated in 1866 from and around the pits of a settlement at Highfield, near Salisbury. *Presented by the Salisbury, South Wilts, and Blackmore Museum* (Mr. Frank Stevens, Controller).

Enamelled and gilt bronze ornament from grave close to the River Mole below Hawks Hill, Fetcham, Surrey, belonging to an Anglo-Saxon cemetery. *Presented by Mr A. R. Cotton.*

Silver 'Puritan' spoon, with London hall-marks, maker's stamp, and date-letter for 1642-3, found at Dagenham, Essex. *Presented by Miss Parnell.*

Steel seal-die, the former Public Seal of Trinidad and Tobago. *Presented by the Lord President of the Council.*

EXHIBITION OF CHINESE AND JAPANESE PAINTINGS.

AN exhibition of Chinese and Japanese paintings from the Museum collections was opened to the public in the upper gallery of the Edward VII building on 29 May. Following on the exhibition last summer of the masterpieces of Oriental painting acquired during the twenty years that Mr. Laurence Binyon was in charge of the department, a selection from among the later paintings has been made which may be considered representative of Chinese painting from the sixteenth to the eighteenth centuries and of Japanese painting from about 1750 to 1850.

There has certainly been a tendency to depreciate unduly Chinese painting of the periods later than Sung or Yüan. There were many painters of great power and charm under the Ming and Ch'ing dynasties, and it is almost superfluous to point out that, in a way that can never be the case with paintings of earlier date, most of the paintings shown can with confidence be attributed to the artists whose signatures they bear. An exception is the scroll-painting of 'Birds and Lichees' from the Bateson collection which bears a meaningless attribution to Hui Tsung, while it is in fact a fine example from the hand of some unknown master of the Ming period. Most of the other paintings came to the Museum with the

collection of Frau Olga Wegener, acquired in 1910, and the majority have been exhibited from time to time since, but a large painting of a Lady and her Maid with the god of longevity, by Chên Hung-shou (1599-1650), does not seem to have been shown before. It is painted in an individual style that other artists may find stimulating, and the figures are worthy of a contemporary Chinese estimate of his work as 'of gigantic and craggy stature, with draperies sharply moulded, minute and firm'. Attention may also be called to the album by Wang Hui (1632-1717), third of the great artists in the literary style known as the 'Four Wangs'.

The Japanese paintings shown represent the Later Chinese, Shijo, and Ganku schools which arose in the eighteenth century and eclipsed the older Tosa and Kano schools which had for centuries dominated the Japanese art world. These new schools, all of which show influence from Chinese painting, make the hundred years after 1750 a period of incredible fertility. And this leaves out of account the school that is best known in Europe, that of Ukiyo-ye, which is this time not represented in the exhibition, as its prints and paintings formed the special exhibition last winter. Among others the paintings by Sekkei, Rosetsu, and Okyo may be mentioned as excellent examples of their work; and the large tiger by Ganku, which was acquired recently, is one of his most important paintings. The exhibition will remain open until November.

B.G.

GENERAL CATALOGUE OF PRINTED BOOKS, NEW EDITION

THE eighth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in July of this year. This instalment completes the letter A, and carries the letter B down to the heading Baes. It includes authors as diverse in date and character as Francis and Roger Bacon, Jodocus Badius, and Carl Baedeker.

The first volume of the new edition of the *General Catalogue* appeared in 1931, so that it has taken rather more than three years to complete the first letter of the alphabet. The previous volumes came out at

intervals of six months, the seventh appearing in March last. The eighth volume has been completed in four months, an evidence that the measures now being taken to speed up production are taking effect.

APPOINTMENTS

THE Principal Trustees have made the following appointments:
To be Assistant Cataloguers in the Department of Printed Books:

15 June. Miss Norah Gwendolen Margaret Kenyon, B.A. (Somerville College, Oxford);

5 July. Mr Roger Gascoyne Lyde, B.A. (St. John's College, Oxford);

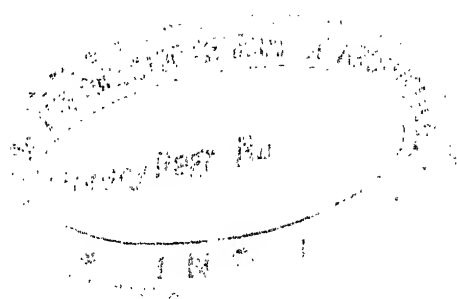
31 July. Mr Godfrey August Frederick Scheele, B.A. (Trinity Hall, Cambridge);

5 July. Miss Anne Emslie Gibson, B.A. (Newnham College, Cambridge).

To be Official Guide-Lecturer:

18 Aug. Mr Allan O'Neill Osborne, B.A. (University of London).

BRITISH MUSEUM QUARTERLY
VOLUME IX. NUMBER 2. DECEMBER, 1934



DE IMMORTALITATE ANIME IN
MODVMDIALOGIVVLGARITER
INCIPIT PROLOGVS LEGE FELI
CITER :



L uenerabile ⁊ discreto suo maio
re Ioanni dimarchanoua citadino
de la felice cita de Venesia frate
Iacobo capharo di Genoa del or
dine de frati pdicatore in sacra theologia li
cēciato ī la uniuersita de oxōfordi cū recō
mēdatione: pensando in me molte uolte la
grāde humanita La quale longo tēpo passa
to me hai mōstrato effectualmēte: Pēσαι an
chora io si possibil era ad me ī qualche mo
do fare cosa: laqual fusse nō com satisfatto
ria de tāti bñficii reciputi ma solamente de
mōstratoria di qualche grado di gratitudīe
⁊ cūciosia cosa che cū lofamulato corpora
le mi uedesse īsufficiēte a fare q̃llo che piu
uolte ho desiderato: Pēσαι almācho cū alcu
no studioso exercicio fare īmodo che la tua
humanita potesse cōprehēdere il buō affec
to: il quale sempre ho portato īuerso la tua
bonita: laquale cognoscēdo essere desidero
sa di legere ⁊ audire cose speculatiue ⁊ au
tētiche Imaginato me ho di fare un piccolo
tractato delanima a tuo nome: & a fare que
sto me ha mōsto che la ultima uolta essēdo
charitatiuamēte ī casa tua & prēdēdo ciba
le recreatione me domandasti qual erano le

THE BRITISH MUSEUM
QUARTERLY, VOL. IX. NO. 2

LONDON

PUBLISHED BY THE TRUSTEES

1934

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 Grafton Street London W.1.
HUMPHREY MILFORD Oxford University Press London E.C.4.
KEGAN PAUL, TRUBNER & Co. LTD.
38 Great Russell Street London W.C.1.

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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25. CAMPHORA, DELL'IMMORTALITA DELL'ANIMA, COSENZA, 1478.

NOT for some considerable time has the Museum collection of nearly typography received so notable an accession as the tract illustrated on the Frontispiece of this number of the *Quarterly*—a clean and perfect copy of Giacomo Camphora's dialogue *Dell'immortalità dell'anima* signed by Octavianus Salamonius at Cosenza in Lower Italy in the year 1478. The press of Salamonius was the only one to be established at Cosenza, which at this time was the capital of Calabria under the King of Naples, during the fifteenth and the first three quarters of the sixteenth century, and its known productions number but four small tracts, of which the Camphora and another are dated 1478, but without specification of the month, while a third is a booklet of elegies on the death of a governor of Calabria which took place in the same year. It would thus appear that the whole activity of Salamonius was comprised within a twelve-month. Of the Camphora there exists, besides the present, one copy, also perfect, in the Bibliothèque Nationale and another, wanting four leaves, in the Biblioteca Comunale of Palermo; the other three tracts are recorded in only a single copy apiece. The group is thus of the utmost rarity and it is not surprising to find that Proctor knew of it by hearsay only and had perforce to confine himself to a bare mention of the printer's name and date in his *Index* (p. 504). We know of Salamonius only what he tells us himself in his colophons, namely, that he came from Manfredonia, a town on the Adriatic near Bari. The single fount of type which he used, and which is here reproduced practically for the first time, is a very peculiar mixture of roman capitals with a lower-case partly roman and partly gothic, the face being unusually heavy for a text type. Although no parallel which is at all close can be found for it among the incunabula, there is an air of Roman workmanship about it, suggesting that Salamonius may have learnt his craft at Rome. Such as it is, the Camphora, with its forty-four quarto leaves of thirty lines to the page, is the bulkiest of his productions. The author was a contemporary Genoese Dominican, who had taken the degree of licentiate in theology at Oxford, and his dialogue was popular enough to

pass through nine editions (of which this is the fourth) before the century closed.

The Camphora is the subject of two unstarred entries in Hain, one under its true author (no. 4300), the other under Philolphus (no. 12967), and it is described in the *Gesamtkatalog der Wiegendrucke* (no. 5951). The press-mark of the Museum copy is IA. 33605.

V. SCHOLDERER.

26. AEGIDIUS ROMANUS ON THE PHYSICS OF ARISTOTLE, PADUA, 1493.

THE Library has also received as a gift from Mr Falconer Madan, jun., a copy of Aegidius Romanus, *Commentaria in libros Physicorum Aristotelis*, printed by, or for, Hieronymus de Durantis at Padua and dated 15 October 1493. This book forms part of a small group of Aristotelian commentaries written from the Thomist point of view which was published by de Durantis in this year and which is of interest because it was apparently intended as a counterblast to the Averroist and Scotist doctrines officially favoured in the University of Padua at this time. Bibliographical references: Hain *128, *Gesamtkatalog der Wiegendrucke* 7197, Proctor †6832, IB. 30067.

V. SCHOLDERER.

27. AN INDULGENCE PRINTED BY PYNSON, 1491.

SINCE the appearance of the late Mr Gordon Duff's illustrated monograph on *Fifteenth Century English Books*, published by the Bibliographical Society in 1917, only on rare occasions has appropriate material not recorded there come to light. On 1 August of this year a hitherto unrecorded fifteenth-century English indulgence was offered for sale at Sotheby's. It has now been acquired by the Department of Printed Books.

The document, here reproduced in facsimile on Pl. X, was issued in 1491 by Thomas White, Prior-General of the Order of Crutched Friars in England, and Prior of the Convent of Crutched Friars beside the Tower of London. It contains a statement of indulgences granted by John Morton, Archbishop of Canterbury, with ten other bishops, to all who should contribute towards the rebuilding of the Convent, which 'vpon Mydsomer euyng last past by a sodeyne tem-

Be it knowen to alle true cristen people to whom this present writting shal come se o: here Thomas whate
 Prioure of the place of Trood first besyde the Tour of London. Priour generall of the Religious of
 the Inuention of the holy Troetrough of Englonde. first founded at Ierusalem by seint Ene a confirmed
 by seint Siluestre pope of Rome at the dede of Constantyn the Emperour. the sonne of seint Elene also sayd.
 And the bishery of the sayd place sende gentyng in oure lord god Euitasping. for asmoche as the place of
 the seid Prioure and Couent. vpon Wyndesore last past by a sodayne tempest of fyre sauping the whiche
 was deuoured and destroyed. to there utter charyte. wherfore to alle benefactors of the sayd religion been graunted of antiquite by
 dyuers popes archbissoppes and bissoppes the (M) and L. dayes of pardon. And now late oure holy fader
 my soide of Caunterbury Chancelier and metropolitan of Englonde with p. other bissoppes eueryche of
 them haue graunted to al tho that gnyeth of oure charite to the redyfyng of the sayd place. xl. dayes of pardon.
 Wherouer the sayd Priour and Couent graunten to
 and to alle tho that to the
 said entent gnyeth of their charyte to be admytted a brother o: a sister of the said religious And to be parteners
 of a thousand Masses doon in the sayd place in the yere. and of alle other suffrage and prayer doon withyn the sa
 me place. And foure tymes of the yere that the sayd saint Lukes day seint Maries day seint Valentynes daye
 and Midsummer day. A solempne masse of the holy goost to be doon withyn the said place for the gode estate and
 prosperite of the Bretheren and systern that they asyue. And on the morowe after euery of the sayd festes. A so
 lempne Dirige and Masse of Requiem for the soules that be departed oute of the worlde. And euery of the said bish
 ren o: systern to haue this lettre during this l
 place and there for the owner theys to be doon a solempne dirige and masse of Requiem To the persoumynge of
 alle the pennis the said Priour and Couent and they and their successours by these presents. In witness
 wherof they haue sett their Couent Seale. The yere of oure lord god (M) L. L. L. lxxxvi.

pest of fyre sauynge the Chirche was deuoured and destroyed'. There follows a statement of benefits granted by the Prior and Convent to each individual contributor, whose name was to be filled in by hand in a space left blank.

It was the regular practice to print indulgences on sheets of paper, with two variant settings-up on each half-sheet; the sheet was then divided so that each setting-up could be used separately. The present indulgence is printed on a half-sheet which owes its preservation to the fact that it was used to line the binding of a *Dominicale* of Philippus de Monte Calerio printed at Lyons in 1510, but bound in England. It bears no printer's name, but it is printed in one of the two types used by Richard Pynson in his earliest impressions. Pynson's earliest dated book, the only recorded copy of which is in the Museum, belongs to the year 1492, but he is known to have printed five books in 1490-1. As the indulgence would naturally be printed at the time the appeal for funds was made, it can be assigned to the year 1491.

The Department is fortunate in having secured what appears to be the only surviving copy of one of the earliest of Pynson's productions, which has the special interest of being concerned with a religious house in the heart of London.

H. THOMAS.

28. MODERN ENGLISH BOOKBINDINGS.

THE Department of Printed Books has received two specimens of English bookbinding as a gift from Mr Julian Moore, who has already presented several books with the object of strengthening the Museum collection of modern English bookbindings.

One of the newly presented books is a copy of Daudet's *Tartarin sur les Alpes*, Paris, 1885, bound in blue morocco, with a freehand decoration in black and gold, by Zaehnsdorf. The design is similar in type to that on the much larger binding of a copy of F. Mistral's *Mireille*, Paris, 1884, presented some time ago by Mr Moore, and now showing in the historical exhibition of English bookbindings in the King's Library.

The other book is a copy of *Howleglas*, London, 1867, in a brown morocco gold-tooled binding by Thomas Riviere, the founder of the

present firm of Robert Riviere & Son Limited. Specimens of the founder's work are not commonly met with. This book has now been added to the exhibition in the King's Library.

H. THOMAS.

29. A LEGAL DOCUMENT FROM PROVENÇE.

THAT the political aspect of feudalism, as distinct from its social side, was much more pronounced in medieval France than in England is one of the well-known facts of history. There the private ownership of rights of police and justice was greater both in extent and degree than in our own country: they were rights that could be sold, exchanged, or alienated, apart from possessory or proprietary rights in the soil. The whole country was studded with feudal lords owning such privileges in varying measure.

An interesting record of one of the smaller French local jurisdictions in private hands, recently acquired by the Department of Manuscripts by means of the Farnborough Fund (Egerton MS. 3131), will doubtless be of value to the student of Provençal law, customs, and even language; for, though written mainly in Latin, it contains here and there phrases, generally of abuse, in that dialect. It originally consisted of sixteen paper leaves, of which the first and last, probably used merely as a cover, are now missing. In it are recorded sentences pronounced in some fifty cases, on behalf of Reforciat de Castellane, by Guillaume d'Esparron, his judge-ordinary in 'Valle de Foss', 23 April 1392. This *seigneurie* is to be identified with the region round the present Fox-Amphoux—at that time within the confines of the County of Provence, now a commune in the department of the Var—which includes the two districts Fox and Amphoux, situated respectively on hills above either bank of a branch of the River Bresc, and the valley between; its owner was Reforciat de Castellane, the first member to bear that name of a younger branch of a distinguished Provençal family, who was *seigneur* of La Verdière, Fox and its valley, Varages, and other contiguous domains.¹ The tribunal, consisting of the judge, the *seigneur*, a notary (who wrote the manuscript), Girand by name, the bailiff,

¹ *Dictionnaire de la Noblesse*, iv (1864), coll. 797-812.

and others, sat in the hall of the castle of Fox, 'on a certain wooden bench', having been duly summoned thither by the public crier, as was the custom.

Hither, then, were brought the criminals of the district, whose misdeeds in their number and variety—theft, robbery with violence, threatening language, and even homicide—reveal a far from law-abiding community, and an insecurity of life and property which one associates with the France of the Hundred Years' War. Three men from the neighbouring village of Regusse had on several occasions entered the fort of Amphoux both by day and night, armed with divers kinds of weapons, and had carried away much spoil. An inhabitant of Fox, during a heated argument with a fellow villager, 'not content with mere words, but wishing to add evil to evil', attempted to strike him with a stone and would have done so had not bystanders prevented him. Bertrand Folquerius of Fox was condemned for having defamed a woman with the words 'vil putan'; while not only in this but also in other cases less decorous terms of abuse escaped the lips of offending parties. Philippa Bareria, accused of the murder of one by name Gascard, failed to appear after three summonses and was amerced 50 livres for contumacy, in addition to having to face the graver charge when she could be found. But the isolated crimes of these and other miscreants pale before the long list of misdeeds of Durandus Bareria, Philippa's father, which account for sixteen out of the fifty-one entries in our manuscript. One day, at a late hour, 'when wolves are prowling and good men reposing', he had broken open the door of a house and stolen a tub of salt flesh, some seven or eight pounds of lard, and a half-cheese; from his own daughter's house he had unlawfully abstracted linen goods and iron implements; from the Vicar of Fox, a hive of bees; elsewhere a fork and spades, a plough and ploughshares, sheaves of corn, and other articles. Imprisoned in the gaol within the tower of the fortress of Fox, his feet in chains, he had escaped 'otherwise than by the door of the tower', and fled for sanctuary to the Church of St Martin, Amphoux. But, as medieval jurists never hesitated to proclaim, justice must be impartial, and even so hardened a criminal as Bareria could not be defamed with impunity; an inhabitant of Tavernes,

having 'in verbal strife' with him used malicious and insulting words, was amerced ten shillings. Without the fines, indeed, the possession of jurisdictional rights would have lost much of its gilt for these feudal lords. As, during the session before us, they amounted to nearly 180 livres—a large sum when we consider the relative value of money in the fourteenth and twentieth centuries—Reforciat de Castellane doubtless reaped a handsome profit, even allowing for the cost which the upkeep of his court entailed. B. SCHOFIELD.

30. THE MANUSCRIPT OF THE POEM OF 'ROBERTE THE DEUYLL'.

IN the year 1798 a certain I. Herbert (probably Isaac Herbert, bookseller of 29 Great Russell Street, nephew of the bibliographer William Herbert) published in two variant issues a poem entitled *Roberte the Deuyll. A Metrical Romance from an Ancient Illuminated Manuscript*, with engraved plates reproducing the illustrations of the original manuscript. This original, long supposed lost, has now reappeared and, with a copy of Herbert's edition, has been added to the Museum collections (Egerton MS. 3132 A, B, from the Farnborough Fund). The name 'W. Herbert' inscribed on the first leaf shows that the manuscript had belonged to the bookseller's more famous uncle (d. 1795). A note signed F. D. [Francis Douce] must have been inserted in the volume before 1798, since it is reproduced in the printed edition in a different form in the different issues. It may be quoted once more: 'This MS. of Robert the Devil appears to have been transcribed word for word from an edition in 4to printed either by Wynkyn de Worde or Pynson of which I have a fragment consisting of 6 leaves; these I have collated with the MS.'

'No mention is made of this edition in Mr Herbert's typographical antiquities [i.e. his edition of Ames's work of that name], nor have I ever seen a complete copy or heard of one. It is probable that the impression was destroyed in the fire of London. There are no cuts in the fragment. The drawings in the MS. seem to be of the time of Elizabeth or James I. The MS. was formerly in the possession of Mr Ratcliffe.'

Many years later the same great collector inserted another note into

the manuscript in his possession which was to become Douce MS. 261 in the Bodleian Library. This note is quoted by Hales and Furnivall, *Bishop Percy's Folio Manuscript*, iii, p. 17, note 1: 'This MS. was purchased by some booksellers at the sale of the Fairfax library at Leeds Castle in 1831. The MS. from which the metrical romance of *Robert the Devil* was printed by J. [sic] Herbert in 1798 was certainly written by the person who wrote the present MS., and illuminated with the same kind of rude drawings. He was probably a collector of metrical romances like the transcriber of Bishop Percy's celebrated MS., which was written about the time of Charles II; and there may be other volumes of the like nature as the present existing in obscure libraries, and even made up by the present transcriber.

'Qy. what became of the MS. of *Robert the Devil*, which was successively in the possession of Mr Rawlinson, Horace Walpole, Mr Edwards of Pall Mall, Mr Egerton, Mr Allen, Mr Caulfield, and "Masterre Samuelle Irelande".'

This last query may now be satisfactorily answered. The question remains whether Douce was right in suggesting that the poem was transcribed from a printed edition, a fragment of which was in his collection and is now in the Bodleian Library. A brief account of the Douce MS. 261 will help towards the solution of this problem. That manuscript (written, as Douce rightly claims, in the hand of the writer of the present manuscript) contains four metrical romances, 'Syr Isenbras', 'Syr Degore', 'The Jeaste of Syr Gawayne', and 'Syr Eglamoure of Artoys'. Of three of these printed texts still exist, *Syr Isenbras* (two editions, London, 1530? and W. Copland, 1550, see *Short-Title Catalogue*, p. 319); *Syr Degore* (three editions, W. de Worde, bef. 1528, W. Copland, 1550? J. King, 1560, *S.T.C.*, p. 145); *Syr Eglamoure* (four editions, W. de Worde, 1550, a fragment of one leaf, Chapman and Myllar, 1508? W. Copland, [1548-69], J. Walley, 1570?). The Jeaste of Syr Gawayne is the sole surviving representative of this text, but its association with the other romances suggests that it may also have been based on a printed edition.

Douce 261 is illustrated with drawings in the same style, reminiscent of tinted woodcuts, as the Egerton MS. The inscription 'E. B.' (possibly the initials of the scribe) appears on f. 25 b and the date

'1564' is at f. 48 b. The two manuscripts, then, written in all probability about 1564, are in all the texts they contain later than the great majority of the printed editions, and it seems reasonable to suppose that they derive from that source. The Bodleian fragment of *Roberte the Deuyll*, so far as it goes, presents the same text as the manuscript with orthographical variations. But these may well have been introduced by the transcriber. The drawings are probably his addition, since there are no cuts in the Bodleian print and Douce 26 r has similar drawings not represented in the printed copies.

Douce may have based his list of owners of the manuscript on personal knowledge. There is evidence that it belonged to Horace Walpole, John Ratcliffe, William Herbert, John Brand, Richard Heber, Sir Thomas Phillipps (MS. no. 8310), and H. T. Butler (sale cat., Hodgson's, 13 June 1934, lot 1). It has, thus, a very respectable pedigree.

R. FLOWER.

31. THE CHATHAM-CALCRAFT CORRESPONDENCE.

SHOULD the four stout quarto volumes which embrace the published political correspondence of William Pitt, the Earl of Chatham, leave appetite unsated, there are always his original papers, in 372 bundles, at the Public Record Office. His hand, arresting, bold, and generous to a fault, is already familiar enough in the Department of Manuscripts. Nevertheless the gift of the late Mr F. F. Urquhart, a series of letters exchanged between the elder Pitt and John Calcraft, a valued (but not entirely reputable) Parliamentary supporter, will be widely welcomed. Add. MS. 43771, as it is now numbered, shows us the correspondence from Calcraft's side. Opening on 9 May 1746, it is terminated by his death in 1772, and consists of 28 holograph letters of the Great Commoner, 16 letters written by Hester, Countess of Chatham, when her husband lay incapacitated by the gout, and 24 drafts of Calcraft's replies. Exactly half, and that the more remarkable half, appears in the published correspondence. The following letter, written at Hayes on 14 March 1771, is offered by way of specimen of what remains unprinted: 'I am sorry that the Times and a strange coincidence of circumstances should have given such an Event at Rochester, a sad Prognostick how

little is to be hoped even from a new Parliament. Indeed, the English People is no more. The Conduct of Mr. Po[n]sonby is full of Dignity and will for ever place Him in my Mind as Superior to the abject character of the Age. He deserves to be The *Speaker* of a *real Parliament*, but that once respectable *Thing* is nothing but a *Shadow* in either Country.' This outburst, typical of the man, was provoked by nothing more serious than the loss of a by-election and the resignation of the Irish Speaker. Presumably it was not epistolary style that led the poet Cowper to rejoice:

'That Chatham's language was his mother tongue.'

A. J. COLLINS.

32. A FAMOUS LETTER OF JOHN ('OLD') CROME.

JOHN CROME was an infrequent and unhandy letter-writer. And of the few surviving letters one stands out as of primary importance, proving, in Mr Binyon's words, 'that Crome did not work from a sort of unconscious instinct, but consciously pursued a chosen aim'. This important document has now, by the gift of the Friends of the National Libraries, been added to the collections of the Department of Manuscripts, which hitherto possessed no example of the artist's autograph.

The material form of the letter is in itself interesting. It is written in a scrawling, unpractised hand across the breadth of a sheet of drawing-paper folded into two leaves one foot and half an inch square. After folding, Crome affixed a seal, a fragment of which still remains, and wrote on the back 'Friend James have the goodness to put these notes in the post', but there is no sign that the letter went through the post.

It was addressed to his pupil, James Stark, then living in London, and is dated from Norwich in January 1816. The central part of the letter deals with a picture of Stark's and gives him good advice. 'But how pleased I was to see so much improvement in the figures—so unlike our Norwich school [a very early occurrence of this famous phrase]. . . . I cannot let your sky go off without some observation. I think the character of your clouds too affected that is, too much of some of our Mordern [*sic*] Painters who mistake some of our great

masters because they sometimes put in some of those round characters of clouds, they must do the same. But if you look at any of their skys they either assist in the composition or make some figure in the picture (nay sometimes play the first fiddle). I have seen this in Wovermans and many others I could mention. (Brea[d]th) must be attended to, if you Paint but a muscle give it *brea[d]th*.' After more advice in this style the letter concludes with some delightful personalities.

The letter has been printed in the memoir prefixed to the catalogue of the sixth exhibition of the Norwich Art Circle and elsewhere. It now comes as a remarkable and characteristic addition to the collection of the autographs of artists in the Museum. R. FLOWER.

33. LETTERS OF JOHN STUART MILL.

TO the generosity of Mr Harold Clayton, C.I.E., the Museum is indebted for an addition to its already considerable accumulation of autograph letters of J. S. Mill. The newly acquired letters (15 in all, and numbered Add. MS. 43773) are dated 1859, 1860, and (one) 1863, and are addressed to Thomas Hare, for whom see the *D.N.B.*, and who perhaps may be considered the 'inventor' of 'proportional representation'.

The letters naturally do not enter deeply into the scheme of proportional representation, though Mill expresses his views on certain of the details. The correspondence arose, apparently, from Hare's presenting to Mill a copy of his *Treatise on the Election of Representatives, Parliamentary and Municipal* (published in 1859, the year in which Mill himself published his *Thoughts on Parliamentary Reform*). Both works were apropos of the discussions on reform, which were then going on, and which led up to Disraeli's measure of 1867. The main topics of the letters are how Hare had best carry on his campaign and in what way Mill could best co-operate. Mill's co-operation was to be of a literary kind (contributing articles to periodicals, &c.) and also personal ('calling the attention of various people to your plan'), while Hare was to approach leading public men (Gladstone, Lord Grey, Lord Lyndhurst, Lord Brougham) with a view to enlisting their support, and to get into touch with political and social organizations (e.g. with the 'Social Science

Association', before which body he read a paper at Bradford, and also with the Committee of the House of Lords, sitting under the chairmanship of Earl Grey). Hare also wrote articles for *Fraser's Magazine* and the Statistical Society's *Journal*.

Some of the letters have been printed (from the rough drafts, which Mill was in the habit of preserving) by Mr Hugh Elliot in *The Letters of John Stuart Mill* (1910). From those which do not appear to have been printed the following extracts may be of interest.

Commenting on the general aspect of Hare's scheme Mill writes as follows (19 December 1859) from his French domicile at St Véran near Avignon: 'The more I think of your plan, the more it appears to me to be *the* great discovery in representative government. As you have read the two volumes of *Dissertations*, you have seen how during a great part of my life I have been troubled by the difficulty of reconciling democratic institutions with the maintenance of a great social support for dissentient opinions. Now, your plan distinctly solves this difficulty.'

In another letter (Blackheath Park, 26 January 1863) he congratulates Hare on the welcome that the new device is receiving in altogether unexpected quarters. 'I inclose a letter I have received from the Foreign Minister (I believe) of the Sandwich Islands, announcing his intention to bring forward *there* a proposal for the representation of minorities. Surely this is as great a wonder as anything in our time; marked out as it is from all former times by the *universality* of discussion and progress all over the world.'

Mill's letter of 9 May 1860 from Barcelona is partly evoked by some 'disparaging remarks' by Mr Walter, M.P. (John Walter, of *The Times*). 'He rather misses the matter', so writes the author of *A System of Logic*, 'in saying that I think a proposition has only to be logically proved in order to be universally agreed to. What I do think is that when a thing is "logically proved", it is the duty of whoever sees that it is so, to stand up for it, whether it is likely to be agreed to or not.' We may here refer to the acquisition by the British Museum in 1928 of the manuscript of *A System of Logic* (Add. MSS. 41624-7; see the *British Museum Quarterly*, Vol. III, p. 76).

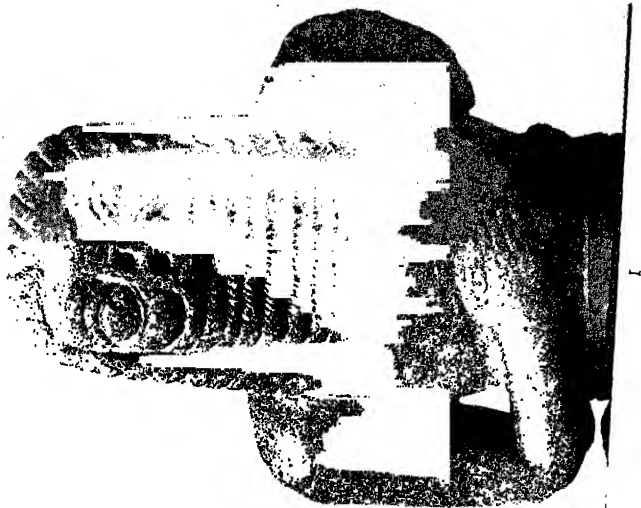
Turning to foreign policy, we see that in 1859, as in the years

preceding 1914, 'rumours of wars' were prevalent. 'I do not see', says Mill, writing from St Véran on 4 May 1859, 'how we can now avoid the terrible calamity of war. If we allow Austria to be crushed between Russia and France, which left to herself she certainly will be, the fate of England is sealed, for the two together will be a match for her at sea, and vastly superior on land. It is quite possible that Europe may be divided between two great military despotisms, and freedom driven to take refuge in America and Australia.'

G. T. HALES.

34. BABYLONIAN STONE CARVINGS OF THE EARLY PERIOD.

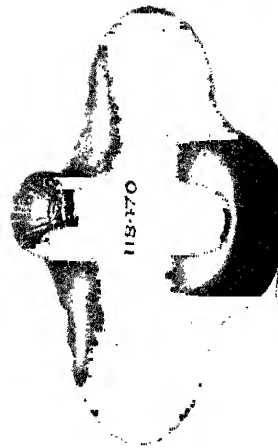
THE figure 91667 which appears on Pl. XI, no. 1, is $5\frac{3}{4}$ in. in height and 5 in. in breadth, and is made of a reddish calcite. It is by no means a new acquisition, for it has been in the Museum since the early years of exploration in Babylonia. M. François Lenormant, who published a drawing and discussion of it in the *Revue archéologique* of October 1868, says that it was found 'dans les environs immédiats de Babylone', and that it was brought back by Layard, but upon what authority he made these statements cannot now be determined. It is not necessary to describe the figure itself, for its main features are clear in the illustration. It is inscribed both upon the right upper arm and upon the back, but whereas the former signs are deeply incised in a rectangular frame, those upon the back are lightly scratched in an irregular fashion. Though the signs are in general of a form consonant with the age of the object they are mostly unintelligible, a circumstance which has combined with the peculiar style of the figure to suggest some doubts as to the authenticity of the work. There are now, however, many parallels which prove it to be a characteristic product of an early Babylonian art. The first to become known was the 'bas-relief courbe' from Lagash, now in the Louvre. More recently has appeared the charioteer on the fragmentary plaque found at Ur (Woolley, *The Royal Cemetery*, Pl. 181) and its double from Khafaje, shown in the same place. It is from the last site, and from the neighbouring Tell Asmar, that a large number of statuettes has recently been exca-



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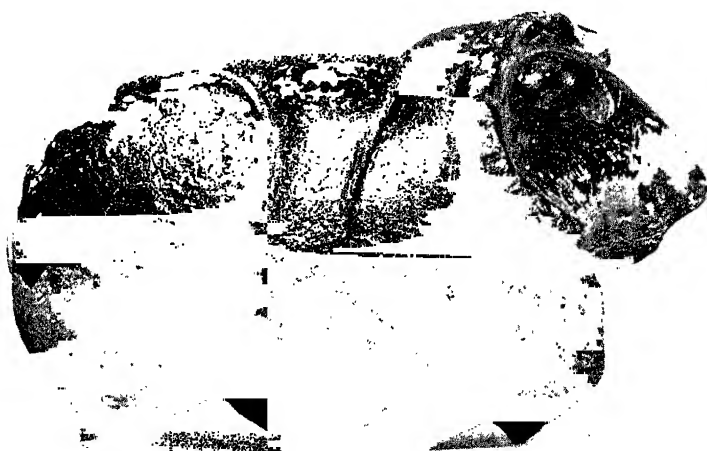


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XI. BABYLONIAN STONE CARVINGS



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vated which, by their similarity to our figure, indicate the style and the period to which it must be referred. They present the same flatness, a similar arrangement of the beard and hair (or wig) both in front and at the back, the same posture of the hands, and the same exaggerated nose, which in our example was attached to the face by two dowels—it is now missing. In most of the recently discovered figures the eyes are inlaid, whereas here they are carved and were no doubt painted. The statuettes of Tell Asmar and Khafaje were discovered in a stratum which is claimed to be somewhat earlier than the tombs of Ur; in any case they, and this figure with them, belong to that stage of archaic Babylonian development which it is now usual to call the Early Dynastic period, for which 3000 B.C. may be given as a round date.

Of about the same period, though probably later in it, is the calcite head 91877 (Pl. XI, no. 2) measuring $4\frac{1}{4}$ in. in height and $3\frac{1}{4}$ in. in breadth, which was found in the ruins of ancient Sippar. Here the eyes and the eyebrows were originally inlaid and traces remain of the bitumen with which they were stuck in. A removable wig may have fitted over the head, which is now shaven, but the most interesting feature is that this face was made to wear a full beard which extended down the cheeks and round the chin, though the upper lip and the mouth were left free; the grooves in the cheeks and the shaping of the chin show clearly where this beard was to be fitted. It was doubtless made of some coloured ornamental material, in the same way as beards of lapis lazuli were found attached to bulls' heads on several objects from the tombs at Ur.

From the former excavations at Ur by Mr J. E. Taylor in 1853-4 comes the interesting if enigmatical object numbered 91700 (Pl. XII, no. 1), breadth $7\frac{1}{8}$ in., height $8\frac{1}{8}$ in., which does not seem ever to have been published. It is complete in breadth and height, but not in thickness, for some part of the back, aided by the nature of the stone, has been broken off. This stone is a kind of grey slate or schist, and is consequently very liable to flake away. As to the object itself, the main part consists, as will be seen, of a rectangular plaque divided by surface carving into two rows, and each of these into four squares decorated in sunk relief each with two eyes and two rosettes

in a symmetrical order. All the four edges of this as well as the 'handle' are sculptured with an imitation of basket-work in an elaborate pattern which can be seen in the photograph. The purpose of this article, with its disproportionately large 'handle' (if such it be) cannot be defined with confidence, but the emblems upon it might suggest a gaming-board. The eyes and rosettes are prominent features of the inlaid gaming-boards found at Ur, though the shape is of course different, and there is no explanation of the 'handle'. Another possibility is that the prototype of this might be compared with the small 'buckets' carried by the winged genii of the Assyrian monuments: these are sometimes shown as made of, or covered with, basket-work, and they are often decorated with magical symbols having doubtless a similar effect to the eyes and rosettes here. This would also, of course, explain the 'handle'. On grounds of style this object may be dated in the Early Dynastic period.

No. 119399 (Pl. XII, no. 2) is a broken figure of a ram in dark green stone, measuring $4\frac{1}{2}$ in. by $2\frac{3}{4}$ in. The legs are missing and so are the eyes, which were formerly inlaid with another material in the existing sockets. Though lacking strongly characterized features which would suffice to date it, this figure is probably of the earlier half of the third millennium, being on the one hand later than the crouching stone animal figures of the very early type found at Warka, and earlier than the elegantly carved rams' heads of the third Dynasty of Ur. A modern historical interest attaches to this figure, as it belonged to the collection of Mr Claudius James Rich, which was acquired by the Trustees in 1825 and formed the nucleus of the Babylonian collections of the Museum.

The little stone model of a frog (120953, Pl. XI, no. 5) was obtained in 1929 without indication of its provenance. It measures $2\frac{3}{4}$ in. by $1\frac{5}{8}$ in. and is of dark grey slate-like stone, pitted all over with drilled sockets to receive a coloured inlay. In the middle of the back is a raised ring, carefully worked to a level, and pierced in the middle by a hole which goes right through the figure. This cavity was made to hold a long pin or shaft which doubtless supported a cult-object standing upon or over the creature's back. Despite the hardness of the stone this is an admirable piece of small

animal sculpture, and its style with the characteristic decoration shows it to belong to the archaic period now called after the site of Jamdat Naşr, where the remains of this age were first found. In the development of Babylonian civilization this precedes the early dynasties and the tombs of Ur.

A similar object is the small figure of a flying bird (18740, Pl. XI, nos. 3, 4) in dark green stone, $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Its most curious feature is the manner in which the under part is formed into a stout pierced lug, as though for holding between the fingers or for suspension, but possibly also for the purpose of being fixed upon a shaft. Details of the face, eyes, and beak are very delicately engraved upon the front of the head. This figure is known to have been found at Warka, and is probably to be assigned to the same archaic period as the preceding, for examples of the fine stone-carving of that time have been discovered there in the recent German excavations.

C. J. GADD.

35. SOME SYRIAN BRONZES.

AT the present date Syrian archaeology is still in its infancy, and much of the information concerning important cults of the first and second millennium has to be extracted from writers under the Roman empire, and from representations adulterated with the ideas of another age. Consequently the class of bronzes representing Syrian gods, of which the present selection from the Museum's exhibits is typical, commands special interest as being originals of early date.¹ The number of such figures known is fairly large (and with them go a few representing worshippers). Some of these objects look clumsy and barbaric in the extreme, either from the provinciality of their authors or because their purchasers found their very crudity more striking and suggestive of greater religious awe. Again in some cases probably the uncouth examples belonged to the poor, the more finished to persons of means.

It would add still more to their interest if we could determine which members of the pantheon these figures illustrate. The ancients tried

¹ All are hitherto unpublished except B.M. 25096 (P.S.B.A. 1894) and 120454, see next note.

to remove ambiguity by associating certain poses, costumes, or attributes with particular deities, but the attributes have very rarely survived. B.M. 105149 (Pl. XIII, no. 1, height $9\frac{1}{2}$ in.) is one of these unusual exceptions, which carries a short spear and what is either a snake or a sickle-sword, the divine weapon *par excellence* in Syria. Yet in this case the attributes do not make us much wiser.

A particular attitude is given to figures clad as soldiers, in some cases bearded, in others not, wearing usually the pointed hat which appears to be the White Crown of Egypt syncretized with some native form of headgear. The attitude is that of raised left arm, brandishing a thunderbolt, lance, or double axe, and of advanced right foot. The varieties represent varying forms of a god of the same type, deities of storm and clouds, such as Teshub among the Hittites, and Reshef among the Phoenicians. Sometimes, by assimilation to the Aramaean god Hadad, the god stands on a bull. So suitable was the dramatic pose of the striking god felt to be that the same pose was chosen later by the archaic Greek school of bronze casters to be the type of Zeus hurling the thunderbolt. In Syria it survived until Roman times in the cult-type of Jupiter of Doliche, who was simply Teshub, worshipped always in that spot but seen through Roman eyes.

B.M. 25096 from near Tyre and B.M. 48452, almost certainly of North Syrian origin, illustrate the divergence of type between Teshub of the North Syrians and Reshef of the Phoenicians (Pl. XIII, nos. 2, 3, 4, heights $4\frac{1}{2}$ in. and $12\frac{1}{2}$ in. respectively), and are of interest as showing the cross-currents of ideas and *motifs* in the second millennium B.C. To the pointed hat of the bearded and moustachio'd Teshub we are to restore a pair of horns projecting each side, a Mesopotamian mark of godhead early transmitted to Anatolia. His similarity of style to the earlier reliefs of Senjirli dates him to the eleventh century B.C. The other figure is beardless, and wears an Egyptian kilt and a hat chosen for its similarity of shape to the Syrian pointed type but one which in fact appears to be the Osirian hat of straw worn by ritual dancers in funerals. This figure was obviously made in Phoenicia where Egyptian influence was strongest, and as to its date, a somewhat similar figure has been excavated by the French at the Phoenician post of Ras Shamra dated



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XIII. SYRIAN BRONZES



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XIV. SYRIAN BRONZES

about 1400-1200 B.C. Our pair of figures allow of an interesting contrast of crudity and relative accomplishment, but the rough appearance of the one may be discounted when we examine its more perfectly preserved companion. Originally it was covered with gold or silver foil, on which the finer details were engraved. The foil was fitted round the limbs and secured by rows of small copper pins driven into lead-filled channels cut in the back of the figure, as clearly appears from the Tyrian Reshef on whom the foil (silver) has been largely preserved.

The same technique was employed on the remarkable figure B.M. 120454 (Pl. XIV, nos. 1, 2. Height $10\frac{3}{4}$ inches). This is one of a set of seven closely similar figures, the rest of which are divided between certain Russian and Polish collections. Without sufficient reasons it has been proposed¹ to denounce the entire set as forgeries, but though it is possible that some of them may incur this reproach, there seems to be no justification for doubting this example, the face-type of which is somewhat like that of some Nimrud ivories; and at least one view is that with its companion pieces it formed a group supporting a bowl. The god wears a kilt of the usual type and a broad belt from which once hung ribbons inlaid in the surface of the bronze. His singular head-dress is the clue to his identity, but it is difficult to determine for certain how it is to be interpreted, whether as a fish-tail, a dagger-handle, or a feather head-dress. The feet were fixed on separately with tenons.

B.M. 105152 (Pl. XIV, no. 4. Height 4 inches) represents a bare-headed male figure on a lion's back, one hand raised to his head. This is usually the attitude of worship in Minoan Crete. In that island, however, neither worshippers nor gods stand on animals, while in the Near East this privilege is a mark of godhead. The explanation suggests itself that we have here a representation of a worshipper in some cult connected with Cretan influence, in which the worshipper was elevated in some ritual to divine rank.

¹ I. L. Snegirev in *Communications of the State Academy of History of Material Civilization*, August 1931, Leningrad (Soobshcheniya GAIMK), quoted also by Tallgren in *Eurasia Septentrionalis Antiqua*, VIII in a review. This bronze has been published previously in V. Müller, *Frühgriechische Plastik*, fig. 387.

The last, 12542 (Pl. XIV, no. 3. Height $5\frac{1}{4}$ inches), is a purely Anatolian figure. His body and arms have been stylized to abstraction, his head alone being executed in full. This is probably an Anatolian adaptation of the Mesopotamian foundation figures in the rough shape of a nail, which were in use at the time of the dynasty of Isin and Larsa from about 2180 to 1920 B.C. The pointed top of the cap inclines forward and suggests that we have here the prototype of the so-called Phrygian cap of the god Attis in later times. It is labelled as having come from Cyprus, but if so, that was quite certainly not its original source, and probably the attribution is simply a mistake.

R. D. BARNETT.

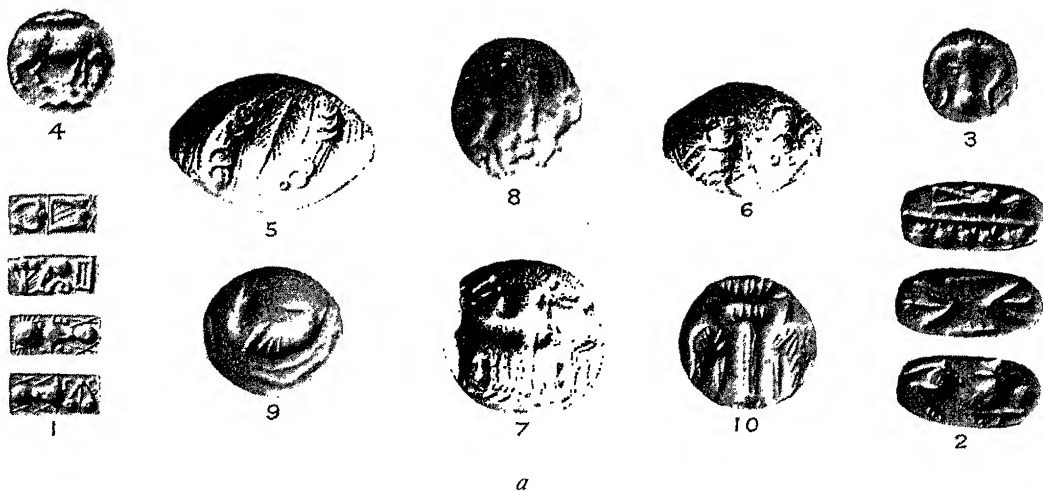
36. MINOAN AND MYCENAEAN GEMS.

AMONG a series of Middle Minoan sealstones recently bought out of the J. R. Vallentin Fund are two of the hieroglyphic class: a very small, finely cut quadrangular prism in green jasper, and a rougher triangular prism in black steatite (Pl. XV *a*, 1 and 2). A conical seal in green jasper, with ring handle, has a conventional bull's head on its base, and a green steatite seal of similar type, but pierced at top and sides for suspension, has a browsing sheep (3, 4). An agate and a sard amygdaloid belong to the later amuletic class (Middle Minoan III—Late Minoan I): they bear designs derived apparently from fishes (5, 6). The finest pictorial gem is a red and yellow agate lentoid engraved with two goats, which have two small shields beneath their bodies (7): this is Late Minoan I (fifteenth century B.C.). Three other lentoids are of rougher style and probably later date: a rampant lion and goat with a human head in the field (8, green jasper); a calf with its feet tied together, lying apparently on a bed of branches (9, black haematite); and two long-legged birds beside a pillar (10, black slate).

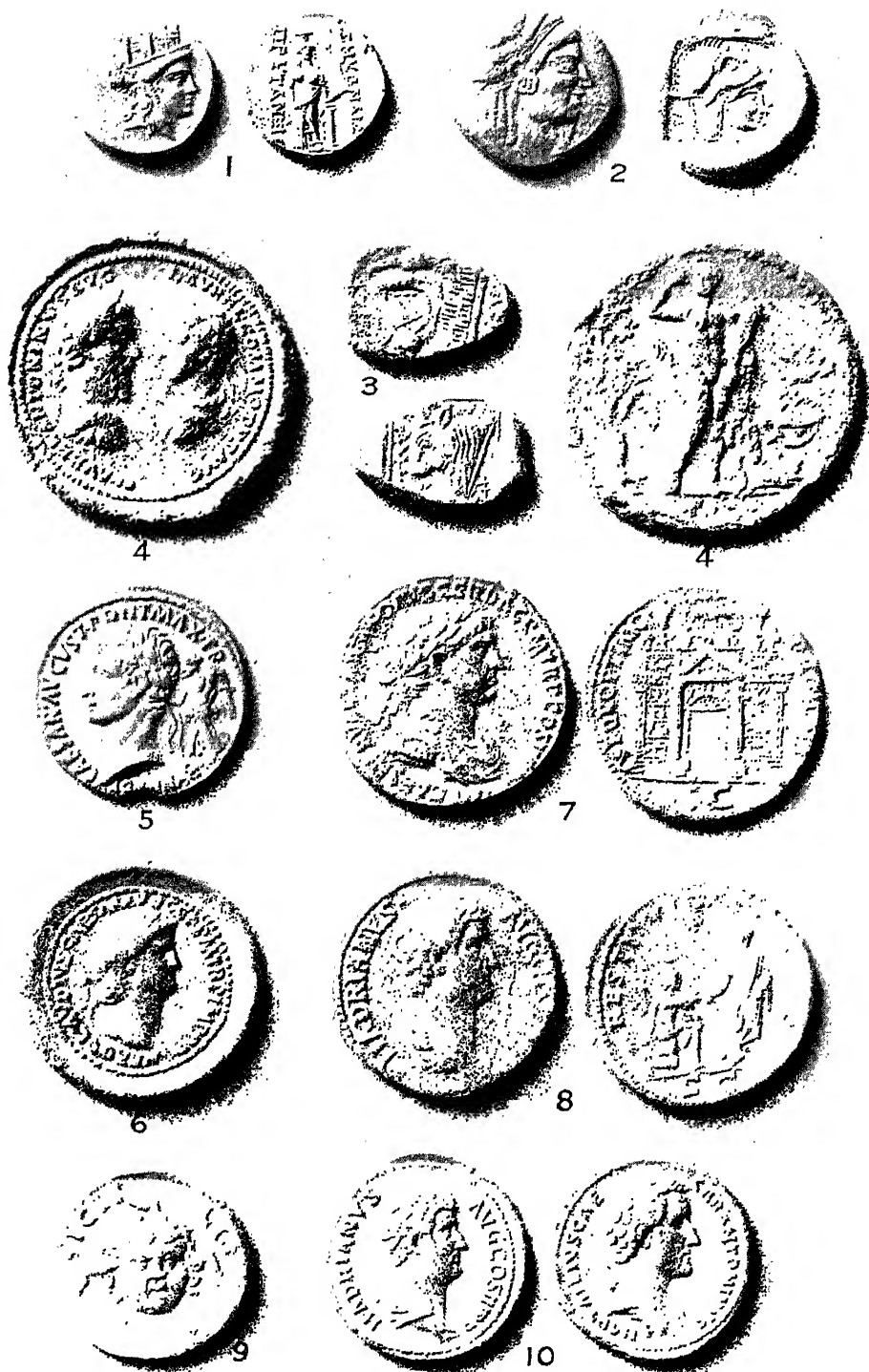
E. J. FORSDYKE.

37. A GREEK IMPRECATION.

THE leaden diploma illustrated in Pl. XV *b* has been presented to the Department of Greek and Roman Antiquities by Mrs L. M. C. Walker. The two leaves measure 5 inches by $2\frac{3}{4}$ inches and one of the bronze rings joining them is still preserved. On the inner side is scratched a Greek inscription of a familiar type, devoting to



XV. (a) MINOAN AND MYCENAEAN GEMS
(b) A GREEK IMPRECATION



XVI. GREEK AND ROMAN COINS

perdition a number of persons who have offended the unnamed writer; as many of the names are Roman, the inscription can hardly be older than the Roman Imperial age. The text is written backwards, from right to left, not an uncommon habit among writers of magical spells and intended to enhance the potency of the curse.

The tablets were discovered in an urn at Kaklik in Phrygia. The text was copied and published by Legrand and Chamonard in the *Bulletin de correspondance hellénique*, 1893, p. 250; and this publication has been followed by Wuensch in his Appendix of *Defixionum tabellae* in the third volume of the *Corpus of Attic Inscriptions* (p. xiii), and by Audollent in his book *Defixionum tabellae* (p. 20, no. 14). The copy requires correction in the following details: l. 1, the ν of πάντ[α]ς; l. 5, α of ἁώρων; l. 9, ι of Τερέντιον; l. 14, both μ's of Ἀμμολίου are all plainly legible. Line 14 is an afterthought; the father's name is inserted that there may be no doubt for whom the curse is intended.

F. N. PRYCE.

38. GREEK COINS.

THE Department of Coins and Medals has purchased three important coins out of the J. R. Vallentin Fund. The most remarkable is a gold stater of Smyrna (Pl. XVI, no. 1, 129.1 gr. = 8.31 gm.) previously known in one example only, in the Paris collection, which is of considerable historical importance and curiously attractive for its late but lively style. The types are the turreted head of the Fortune of Smyrna and the statue of Aphrodite Stratoniceis, holding a Victory, with the legend *Zmyrnaion Prytaneis*, '(coin) of the Smyrnaeans; (issued by the) magistrates'. It was struck between the years 87 and 84 B.C. during the bitter war between Rome and Mithradates the Great, when the latter had temporarily won over the Greek cities of Asia Minor to his side. The currency of Smyrna was of silver or bronze, and no other gold issue is known. The present one was doubtless made for special war expenses, the necessary bullion being perhaps drawn from temple treasures. The inscription 'the magistrates of Smyrna' is as exceptional as is the issue of gold itself. The usual formula comprises the name of the city and of the individual magistrate responsible for the issue; the reason why no individual is

named here may be that none wished to assume personal responsibility for such an overt sign of rebellion as the issue of gold, which appears to have been regarded in Asia as the prerogative of the suzerain. The other two coins are silver staters of the early fifth century B.C. from Cyprus, one with heads of Aphrodite and Athena, certainly of Lapethus (Pl. XVI, no. 2, 166.1 gr. = 10.76 gm.); the other with the heads of a lion and of a bull, possibly of Golgi (no. 3, 158 gr. = 10.24 gm.). Both coins come from a large hoard recently unearthed in Larnaca. The stater of Lapethus is remarkable in showing clearly the fine archaic head of Aphrodite which forms its obverse type and which for some reason has been partially or wholly obliterated in the die on all published specimens. The stater of Golgi (?) is a new variety of a very rare coin and its legend (Ba-Sa? in the Cypriot syllabary) gives the initial of an otherwise unknown king.

E. S. G. ROBINSON.

39. A NEW ROMAN MEDALLION.

A VERY fine medallion of Marcus Aurelius and Commodus (Pl. XVI, no. 4) has been presented to the Department of Coins and Medals by Mr Howard Carter. The obverse shows Marcus Aurelius on the left facing Commodus on the right. The reverse, Hercules standing facing, crowning himself and holding club, between a tree on which hangs his quiver on the left, and an altar on the right, is known from a medallion Lucius Verus. This medallion is an unpublished one, and adds another to the series struck by the Antonines to commemorate the Hercules-Cacus myth and its connexion with Rome.

H. MATTINGLY.

40. COINS OF THE ROMAN EMPIRE.

AN important selection of Roman brass and copper coins has been acquired by the Department of Coins and Medals from the collection of Mr L. A. Lawrence. The choice has been directed primarily to the period at present being catalogued, from Nerva to Hadrian. Outside this period, two coins demand special notice. One, an *as* of Augustus, struck by the moneyer P. Lurius Agrippa, with the remarkable 'triumphal' obverse, of Victory crowning the Emperor (Pl. XVI, no. 5); the other a *dupondius* of Nero, with

radiate head to right, in fine Roman style, and with reverse blank—a splendid example of a curious and rare class, which is not yet fully understood (no. 6). Of the coins of Trajan the most notable is a magnificent *sestertius*, with a brilliant portrait of Trajan, wearing *paludamentum* and cuirass, and, on reverse, the great arch dedicated to Jupiter Optimus Maximus, with a wealth of detail preserved on its panels. The coin is of the highest evidential value for the right understanding of the arch (no. 7). Of Hadrian we may note fine examples of the rare reverses of the *sestertius* IOVI CVSTODI S.C., ADVENTVS AVG. IVDAEAE S.C. and RESTITVTORI PHRYGIAE S.C. (no. 8), a *dupondius*, with an unpublished variant of the 'Hilaritas' type, with palm and sceptre in place of palm and cornucopiae, and a number of fine obverse portraits to left in the series characterized by the legend COS III P P on reverse. Most noteworthy of all is an *as*, probably unique, with the reverse SICILIA S. C. a large Medusa head in a triskelis—the one case in which a province is expressed by symbol instead of living figure (no. 9). Lastly there is a fine run of these curious *asses* with two obverse types that still constitute a challenge to our knowledge—three combining two obverses of Hadrian, three more combining obverses of Hadrian with obverse of Sabina, Aelius Caesar, and Antoninus Pius (no. 10), respectively.

H. MATTINGLY.

41. A FOURTEENTH-CENTURY EGYPTIAN ALBARELLO.

THE Museum acquired in July through the J. R. Vallentin Fund a Near-Eastern pottery vase (Pl. XVII) of a rare and interesting type. It is a cylindrical jar of the form known as *albarello*, with gracefully incurving sides which are channelled by broad flutes. The material is a reddish buff pottery covered with a rich blue glaze on which is painted decoration in olive-green lustre. The painted designs consist of bands of foliage scrolls on the neck and shoulder and broad ribbons of lustre running down the flutes.

It is a sumptuous kind of pottery such as only the Near-Eastern potters have produced, and credit for its manufacture is variously claimed for Syria and Egypt. Very few other specimens are known.

The Victoria and Albert Museum has two lovely vases¹ of this class, one with an inscription which has been read as alluding to the fourteenth-century Egyptian Sultan Mu'ayyad al-Mansūr. Another splendid vase in the collection of the Comtesse de Béhague² has the inscription 'made for Asad of Alexandretta (or Alexandria) by Yūsuf of Damascus'. An *albarello* of similar ware,³ with spiral fluting, is in the Kunstgewerbe-Museum, Frankfurt a. M.; and the lower part of a fluted *albarello* of the same type in the British Museum⁴ was found at Fostāt in Egypt. In form and material this last closely resembles our new acquisition; and its reddish buff body suggests that both are of Egyptian rather than of Syrian provenance.

The height of our vase is 12·25 inches.

R. L. HOBSON.

42. FLINTS FROM FARNHAM, SURREY.

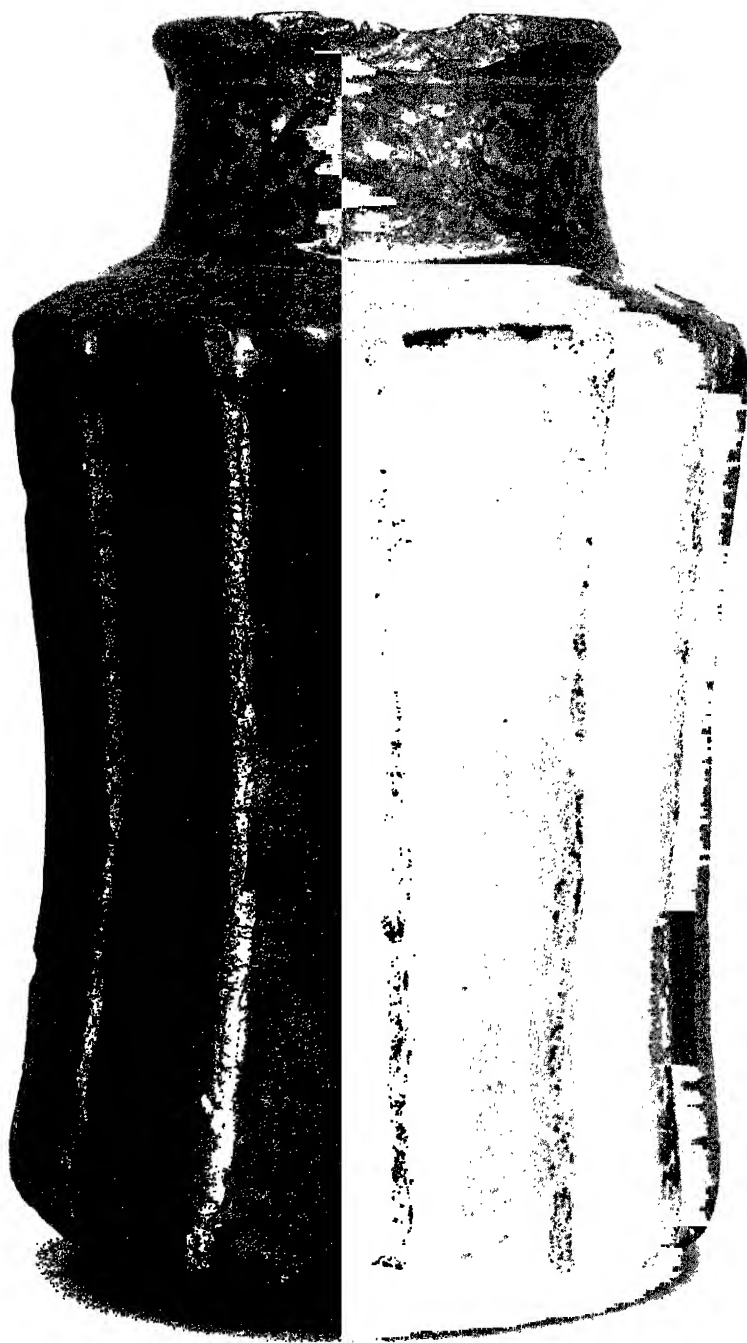
NEXT in importance to association of types comes the sequence of flint implements in stratified deposits, and a recent discovery at Farnham concerns three of many specimens presented by Major A. G. Wade. The local gravels and the Farnham branch of the river Wey were discussed by Mr Henry Bury in 1908 (*Quart. Journ. Geol. Soc.* LXIV. 318), and his conclusions were generally accepted by the Geological Survey in 1929 (Memoir on Aldershot and Guildford); but gravel-digging on a large scale has now been resumed, and fresh light is thrown on the chronology of the 100-foot terrace next below the plateau by the occurrence of three typical implements (Pl. XVIII) in a vertical line at Elsmore's gravel-pit just north of Wrecclesham church, which is 1½ miles south-west of Farnham railway-station. In a 14-foot section (332–318 feet O.D.) a rough ovate of St Acheul type, quite unrolled, lay on the Lower Greensand base of the pit. Six feet above in stratified sand, clay, and fine gravel was a finely pointed hand-axe 9 inches long, suggesting the La Micoque industry and comparable to the best from Hoxne and the Henley specimen in the Museum (*Stone Age Guide*, Pl. III). The point is particularly sharp, the butt is heavy with most of the weight

¹ H. Wallis, *Early Persian Lustre Ware*, Pls. 7 and 8.

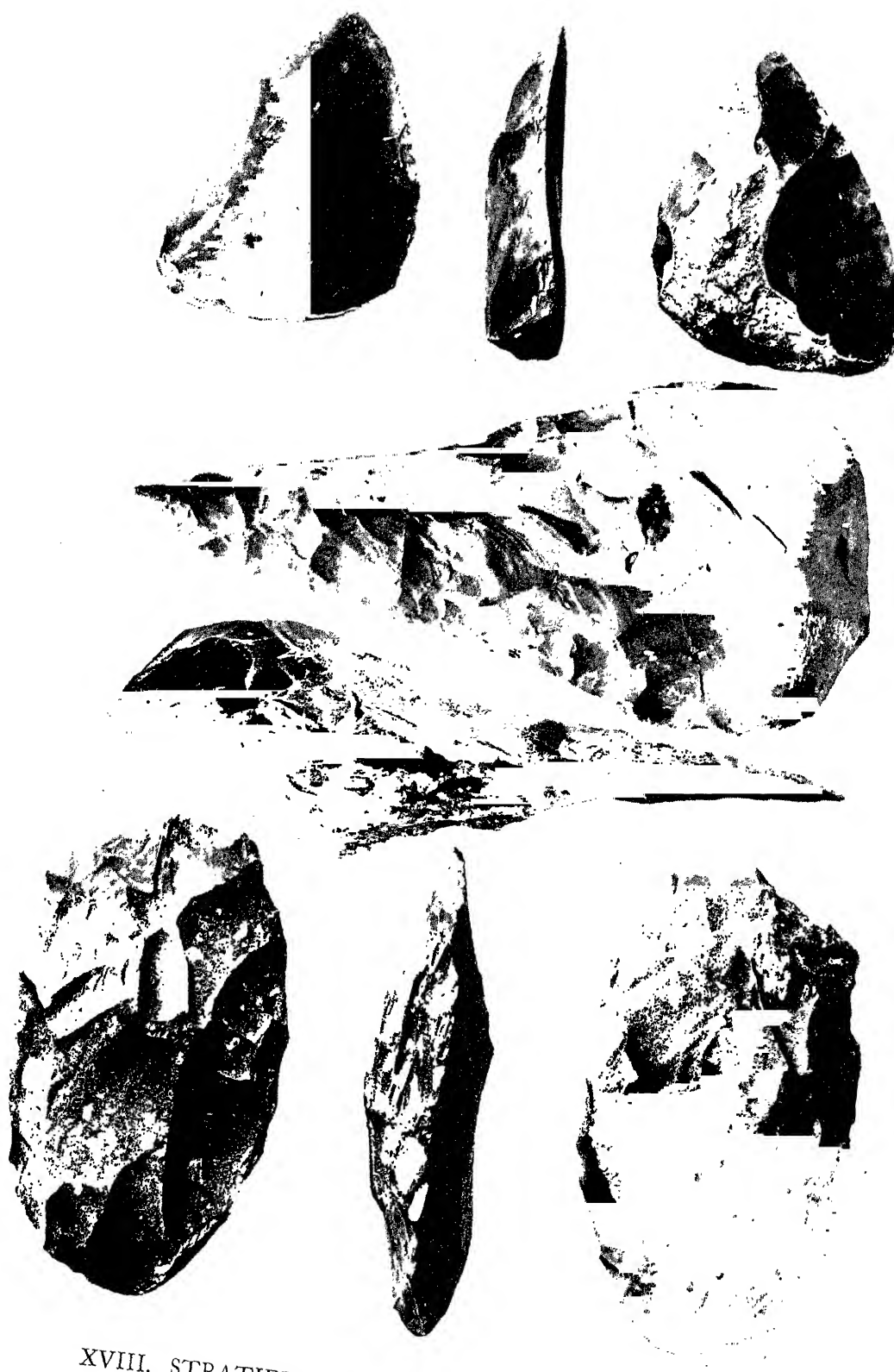
² G. Migeon, *Manuel d'art musulman*, 1927, fig. 363.

³ E. Kühnel, *Islamische Kleinkunst*, fig. 68.

⁴ *Guide to the Islamic Pottery of the Near East*, fig. 74.



XVII. A FOURTEENTH-CENTURY EGYPTIAN ALBARELLO



XVIII. STRATIFIED IMPLEMENTS FROM FARNHAM
(Scale $\frac{1}{2}$)

on one face, and the whole is fractured by changes of temperature but has not fallen apart. Two feet from the surface, in clay 2 feet thick, was a patinated 'point' or double side-scraper, 4 inches long, exactly corresponding in form and colour to some from the brick-earth at High Lodge, Mildenhall, Suffolk (*Proc. Prehist. Soc. E. Anglia*, III. 378). This is confirmed by several High Lodge types in Mr Bury's collection from the same 100-feet terrace; and the hand-axes from Hoxne came from gravel at the top of the cold lacustrine beds, just below the brick-earth with High Lodge types. Whatever the intervals of deposition, the strata are here dated by implements which can be regarded as type-fossils.

REGINALD A. SMITH.

43. AN UNKNOWN COMMENTARY ON THE MISHNĀH.

AN excellent article by Mr Šimhāh Asaph in the Hebrew bibliographical quarterly *Kiryath Šēpher*, Vol. X, nos. 3-4, draws attention to the recent acquisition by the Hebrew University Library of Jerusalem of a modern copy (made in 1930) of the hitherto unknown Arabic commentary (*Tafsīr*) on the Six Orders of the Mishnāh, by Nathan bar Abraham, Head of the Palestinian Academy. Thanks to this article (to which the following notes are greatly indebted) it has been possible to identify a Judaeo-Arabic manuscript acquired in 1929 by the Department of Oriental Printed Books and MSS. as another copy of the same work.¹ Unfortunately, our copy is only a fragment, wanting leaves both at the beginning and end and elsewhere, but comprising roughly some two-thirds of the whole. In its present state our manuscript (now Or. 11117) consists of 64 folios, measuring approximately 10¼ by 7¼ inches. It is written on paper in a Yemenite hand of the sixteenth century.

So rare is this work that its existence had not even been suspected until the discovery of the modern copy and the older manuscript from which the copy was made. (The older manuscript, it may be parenthetically mentioned, has been lately acquired by that well-known bibliophile Mr Elkan Adler.) The three copies which have

¹ Mr Asaph did not know of the existence of the Museum MS. when he wrote his article.

now come to light, one of which is merely a modern transcript, together with a fragment of two leaves in the library of Mr David Sassoon (*Catalogue*, vol. 2, p. 1061), are all that are extant of this important work.¹ Mr Elkan Adler's manuscript and the modern copy made from it now in Jerusalem have one and, it is hardly necessary to say, the same leaf missing. Fortunately, the Museum manuscript is able to supply this *lacuna*, so that the commentary now exists in its entirety. The three manuscripts as well as the fragment of two leaves are all of Yemenite origin. We are thus once again indebted to the Jews of Yemen for the preservation of works which, but for them, would have completely vanished.

The commentary as we have it is not in the form left by Nathan bar Abraham. The basis of the work is his, but it has passed through the hand of a compiler who has added to it from other sources. There are thus two hands at work in the commentary, and in some cases it is difficult to apportion the respective shares to each author.

Like the commentary itself, the original author of the work was buried in obscurity. Some scanty allusions to him occurring in documents of the Genizah of Cairo have been brought to light by Professor Jacob Mann, who refers to him briefly in his book *The Jews in Egypt and Palestine*, London, 1920-2. Nathan bar Abraham is known to have been the head of the Palestinian Academy in A.M. 4858 (A.D. 1098). We can thus obtain some rough idea as to his *floruit*. From the fact that Nathan's father Abraham was distinguished by the appellation *He-Ḥāsīdh* (the Pious) it is clear that he too was famous. Nathan's son, also called Abraham, appears to have shared his father's eminence, for he was appointed to the post of *Dayyān* (ecclesiastical judge) in Cairo.

The name of the compiler is unknown, but we are able to arrive at a decisive *terminus ad quem* in regard to the date of compilation. As there is no reference to Maimonides' commentary on the Mishnāh, and as it is inconceivable that he would not have been quoted if his commentary had already been current, we must narrow down the time of compilation to a date before A.D. 1170.

Unlike so many Oriental commentaries, the present work is com-

¹ The credit of identifying this fragment is due to Mr Asaph.

mendably brief and to the point. Although it often deals with the exegesis of the Mishnāh, this *Tafsīr* is mainly a collection of glosses in Judaeo-Arabic upon the Mishnaic text. In addition to the linguistic interest of the Arabic renderings, its value lies in the large number of Halakhic and other books quoted, some of them only vaguely known from other sources. Although the commentary quotes freely from the later G'ōnīm like Sē'adhyāh, Samuel ben Hophni, Shārīrā, and Hai, the earlier G'ōnīm are only sparsely represented. Of the authorities most frequently quoted the best known are the *Hālākhōth* of Isaac al-Fāsī, the 'Ārūkh of Nathan ben Jehiel, the *Kitāb al-Sharāi* (= *Sēpher ham-Misvōth*) of Hēpheš ben Yašliah, and the *Kitāb al-Miftāḥ* (= *Sēpher ham-Maphṭēah*) of Nissīm Gā'ōn, of Kairuwān. Interesting also are the references to that half-legendary, half-historical compilation known as *Yōsippōn* or the *Pseudo-Josephus*, here called *Akhhār Yūsuf ibn Juryūn*. That a popular work of this kind should be cited as an authority is very striking.

Transcending all these in importance is the reference to a Halakhic digest entitled *Kitāb al-Hāwi* (The Comprehensive Book), by a certain Rabbi David. No previous allusion to this book under this name is known to us. Mr Asaph has no difficulty in proving that this is none other than the lost *Sēpher hak-Kōlēl* (the Hebrew equivalent of *Kitāb al-Hāwi*), of which hitherto only the most meagre details have come down to us. This work was not called 'comprehensive' without cause, for it appears to have consisted of at least twenty parts or books (*juz'*). Mr Asaph demonstrates convincingly that the fifth book of this digest was completed in A.D. 1157. We are thus on safe ground in assuming that our commentary was compiled between A.D. 1160 and 1170.

For the many other problems of interest which the commentary raises the reader must refer to Mr Asaph's article in Hebrew, of which the above notes are largely a condensation. J. LEVEEN.

44. A FIFTEENTH-CENTURY GERMAN WOODCUT.

AN interesting woodcut of about 1480-90 representing *St Bridget of Sweden and kneeling Monks and Nuns of her order* was recently presented to the Museum by Mr Henry Van den Bergh through the

National Art-Collections Fund. In style it is nearly related to early Augsburg book-illustration, and was probably produced in that town, or neighbourhood, about 1480-90. It is in the form of a triptych, measuring over all about $10\frac{1}{2} \times 15$ inches, and is most decorative in its contemporary colouring. Like many of the early coloured woodcuts, it probably served in some poorer household, in place of a painting, as a domestic altar-piece. The monks bear on their habits crosses of three varieties, distinguishing their ranks in the order as priests, deacons, and lay brothers. The foremost kneeling nun is shown by her nimbus to be St Catherine of Sweden, daughter of St Bridget. The impression, which came from the Oettingen-Wallerstein Library at Maihingen, recently appeared in a sale at Munich (Karl & Faber, 11 May 1934, no. 32). There is an earlier state in which (with other differences) the two coats of arms in the lower right corner are those of Bavaria, Wittelsbach, and Oettingen. In the present state they represent the arms of the Palatinate and Bavaria. The alteration was probably made about 1495, so that the woodcut would be available for other Brigittine convents in Bavaria besides those under the patronage of the house of Oettingen. There is only one other impression recorded of this second state, i.e. in the *Graphische Sammlung*, Munich. Of the first state three impressions are described by Schreiber, at Berlin, in the National Museum, Munich, and at Maihingen (where it may still remain, as the relation of its coat of arms to the Oettingen family would favour retention in its original home while other prints are being sold).

No reproduction is given here, as this will appear early in 1935 in the second volume of Mr Campbell Dodgson's *Woodcuts of the Fifteenth Century in the British Museum*, where the student will also find a more detailed description.

A. M. HIND.

45. PRINTS AND DRAWINGS ADDED TO THE MALCOLM COLLECTION.

THE Museum has been able to make several valuable additions to its early prints and drawings by the exchange of Malcolm duplicates. A small fifteenth-century manuscript book of prayers contains, among other illustrations, two undescribed line-engravings.

One of these, a roundel of *St George and the Dragon* (diameter, about 63 mm.), is a most interesting subject engraved in the manner of the so-called 'Master of the Mount of Calvary' who worked in the first half of the fifteenth century; the other, a *Mass of St Gregory* (about 78 × 55 mm.), probably dates about the middle of the century.

Among engravings acquired at the Boerner sale, Leipzig, May 1934, the two most important examples are the *Fool and the Cook* by the Master b x g (Lehrs 18, II), and *Helm-As* by Israhel van Meckenem after the Master E S (Lehrs 523). The latter is one of two known impressions, belonging to a second issue of a pack of fifty-two playing-cards by the Master E S, which is in part retouched, and in part copied by Israhel van Meckenem.

Still more valuable are two other fifteenth-century engravings which appeared in the same sale, though they were only acquired more recently, i.e. *Studies for Adam and Eve* by the Master P. M. (Lehrs, VI. 285, 1), and the *Adoration of the Magi* by the so-called 'Meister der Weibermacht' (Geisberg, *Kupferstiche der Frühzeit*, no. 2). Both came from the Northwick collection. The Master P. M., of whom only five engravings are known, is one of the most individual engravers of the latter half of the fifteenth century in Germany, of special interest for his drawing from the nude. The present subject is only known in one other impression, in the Bibliothèque Nationale, Paris, while the *Adoration of the Magi* is not recorded in any other collection. The 'Meister der Weibermacht' is the name given to the engraver of a clearly marked group, distinguished by Dr Max Geisberg from work formerly attributed to other engravers in the following of the 'Master of the Playing Cards'. His name is taken from a curious satirical print at Munich representing a Woman on an Ass leading four monkeys, and attended by four fools.

Finally two drawings: a good example by a little-known painter, Giovanni Biliverti (1573-1644), of interest as the original study for a picture in the Casa Buonarroti, Florence, representing 'Michelangelo and the Turkish Embassy', and a charming little sketch by Jan de Bray, signed and dated 1660, of a young woman fallen asleep over a book.

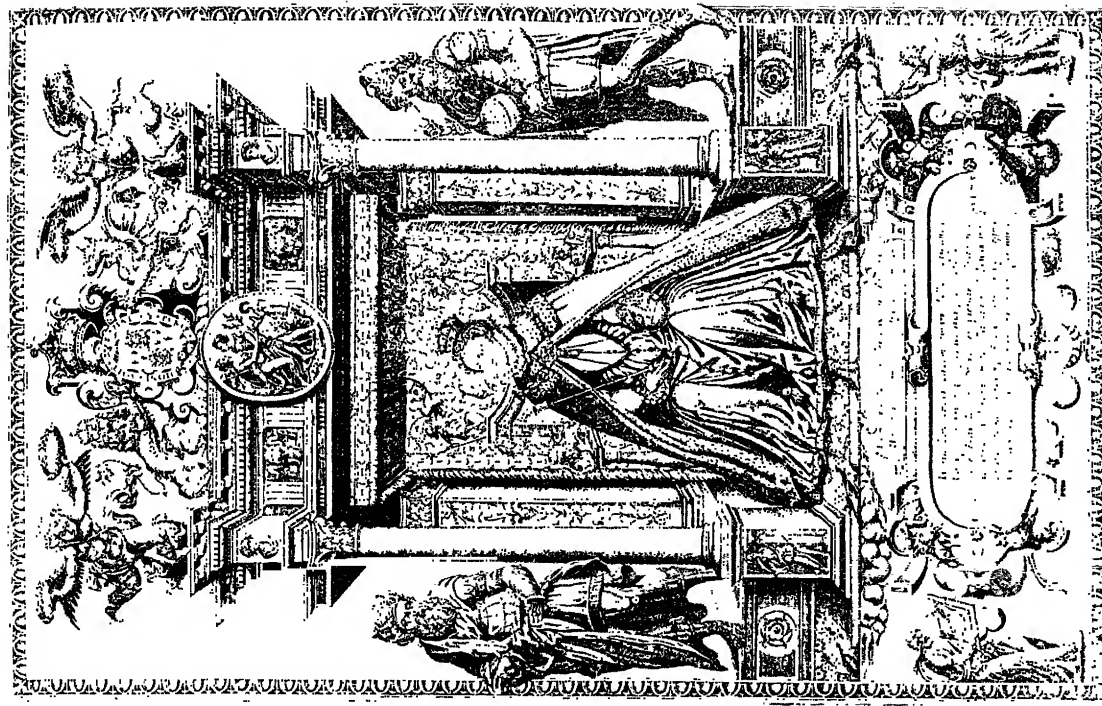
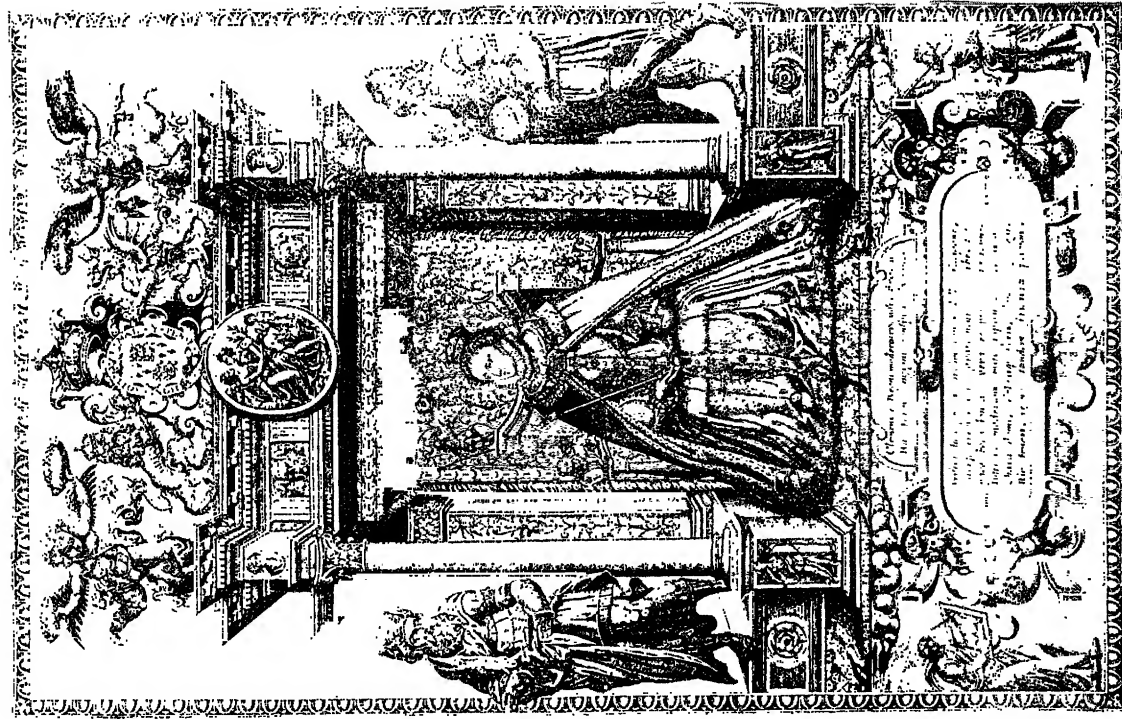
A. M. HIND.

46. QUEEN ELIZABETH BY AUGUSTINE RYTHER (?):
AN UNDESCRIBED STATE.

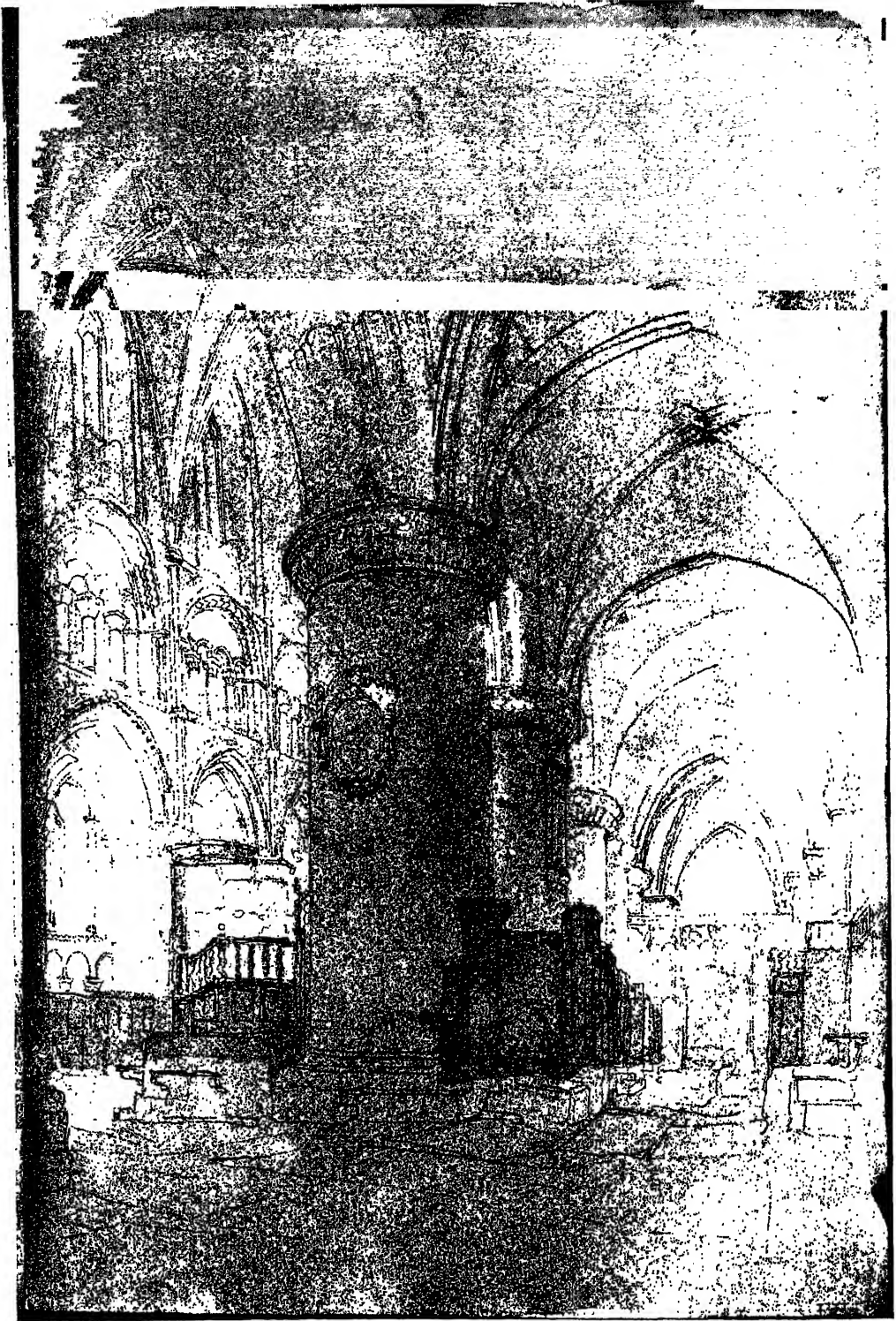
A FINE impression of this well-known portrait (Pl. XIX, left) was recently acquired, which shows interesting variations in costume from the impressions already in the British Museum. The unsigned engraving, which is generally attributed to Augustine Ryther, but might equally well be by Remigius Hogenberg, served as frontispiece to Saxton's *Atlas of England and Wales* (1579), and occurs in the four copies of the book in the Museum, one being in the Print Room, the other three in the General Library (Grenville 3604, 118. e. 1, and Maps C. 7. c. 1). The quality of impression in these four copies is in a descending scale, in the order given, from the excellent and uncoloured impression in the Department of Prints and Drawings to the coloured and worn impression in the Map Room, which is published in facsimile. The newly acquired impression is clear and delicate in quality, and evidently earlier than the others. All the rest (cp. Pl. XIX, right) show clear traces of the long jewelled chain imperfectly erased when alterations were made on the plate. The reproductions given render superfluous any detailed description of the differences in the early state, and it will be enough to remark that they consist chiefly in the plain and square front of the dress hanging from the knees, in fuller folds below the girdle, and in a more elaborate chain and jewelled facing and hem to the Queen's bodice and skirt. In the second state the jewellery and dress are simplified, and the folds of the skirt given a more natural fall over the knees. Possibly, as Mr Hake has suggested to me, the change in costume from a stiffer mode to one nearer that of Hilliard's Great Seal of 1586 may indicate the passing of years in the issues of the *Atlas*. Or it may be that the Queen herself saw early proofs, and suggested these modifications in costume.

The discovery of an undescribed state generally leads to other impressions being found, and I would invite students to let me know if they find any copies of Saxton's *Atlas* with the early state. Apart from its intrinsic interest in relation to the portrait, it should help in dating issues of the *Atlas*.

A. M. HIND.



XIX. QUEEN ELIZABETH ATTRIBUTED TO AUGUSTINE RYTH:
FIRST AND SECOND STATES



XX. J. M. W. TURNER. MALMESBURY ABBEY

47. THE RECONSTITUTION OF A TURNER SKETCH-BOOK.

I AM writing these notes as some indication of the kind of work that is being done in the general reconditioning and rearrangement of the drawings of the Turner Bequest, which have been deposited in the British Museum since 1931.

A large number of drawings had been extracted by Ruskin and others from sketch-books, mounted, and exhibited in the National Gallery or Tate Gallery, or used in the loan series for provincial museums. Many of these, especially the water-colours from the paper-covered roll sketch-books, are best treated by such mounting and framing, but others, chiefly in the loan series, were ill adapted for exhibition and far more instructive to students in their original place. Moreover, the large number of other drawings equally, or more, suitable for exhibition, was a further excuse, if such were needed, for their replacement in the sketch-books. In some cases Mr Finberg, in his official Inventory of the drawings (now obtainable at the British Museum), was unable to describe a sketch-book completely in its original order, as the necessary comparison in detail with the loan series was impossible. In such instances he described numerous leaves at the end of the respective sections with a note that the order could not then be ascertained.

Since everything was recalled from loan these comparisons have enabled us to reconstruct various books, and to follow Turner more intelligently on his sketching tours.

The book about which I write, the *Hereford Court Sketch-book*, Finberg XXXVIII, is one of the most interesting of the early books, a leather-bound sketch-book containing 104 leaves (101 with drawings) measuring 13 × 9 inches, and done about 1798 when the painter was twenty-three years of age. It covered a tour which started from Malmesbury, continued through Wales by Chepstow, Brecon, the Towy valley (with Llandovery, Llandilo, &c.), the Teifi valley (with Kilgarren Castle), Dolgelly, Cader Idris, Barmouth Estuary, Harlech, the Snowden district, Bettws-y-Coed, Conway, and ended at Llangollen, Welshpool, Ludlow, and Hampton Court, Herefordshire (to which 'Hereford Court' on the old parch-

ment label seems to refer). The problem before us was to place thirty-one leaves described by Finberg as his nos. 70-101, excluding nos. 73 and 80 of which he gave duplicate descriptions as 28 *a* and 42 *a*, but including no. 11 *a*, which was wrongly placed.

The first necessity was as clear an itinerary as could be inferred from the seventy drawings still in their original places. A good deal of the country, especially the North Wales region, was well known to me; and my colleague Mr Croft Murray filled in deficiencies by making a special tour in the more southerly districts of Wales, and thereby identifying several views. Identified views would thus fall within certain limits of the journey, and, while admitting the possibility of a certain margin of error in a blank leaf being left and filled later in the tour, an approximate position in the book was found. Then the book was carefully described from the point of view of missing leaves; the cut edges near the binding examined and compared with the edges of the loose drawings for shape and continuation of colour (if the drawing was in wash). Note was taken of the colour set off on the backs of drawings, and colour at the edges, occasionally just passing on to a neighbouring leaf, might offer a clue. In certain details the very skilful binder who is dealing with the Turner sketch-books found absolute indications either in the quiring, or in the tiny hillocks, which occur on hand-made paper, indenting an adjoining leaf.

Finally Mr Finberg, always ready to offer his help and advice on the collection which he catalogued for the National Gallery, either checked our findings or offered revisions.

There still remained a few uncertainties in the reconstruction, but not enough to justify further research, and the drawings as now replaced in their old cover not only offer a more valuable historical record, but a more interesting study to the artist than the detached leaves could have possessed. One of the drawings in the book, an *Interior of Malmesbury Abbey*, a very beautiful example of Turner's work in pen and monochrome wash, is here reproduced (Pl. XX).

A. M. HIND.

48. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

FLINT pick from gravel at Netley, Southampton, from the Harvey Webb collection. *Presented by Mrs James Young.*

Series of flint implements from Selsey. *Presented by Mr E. Heron-Allen.*

Two flint implements from Sussex. *Presented by Mr W. G. Wallace.*

Strike-a-lights and scraper from East Anglia and gun flint from Antrim. *Presented by Mr G. J. Buscall Fox.*

Flint implements from Ras Beirût (Syria) and Tunis. *Presented by the National Trust from Colonel Statham's collection.*

Microlithic implements and flakes from the Dam, School Farm, Plumtree, S. Rhodesia. *Presented by the Rev. R. L. Cranswick.*

Stone implements from the surface of river-terraces in Burma. *Presented by Mr T. O. Morris.*

Cork model of the Tower of the Giants, Gozo Island, Malta. *Presented by Dr Gordon Ward.*

Pottery fragments from two Gallo-Greek sites in Provence. *Presented by Mr C. F. C. Hawkes.*

Bronze plaque of Coriolanus. *Presented by Mr Alfred Bulpett.*

Bronze portrait medallion of William and Mary. *Presented by Messrs B. A. Seaby, Ltd.*

COINS AND MEDALS.

Fourteen denarii and two bronze coins of the early Roman Empire. *Presented by M. Paul Tinchant.*

An early Carian stater of an uncertain dynast. *Presented by Mr Hubert Herzfelder.*

Two thousand and seventy plaster casts of Greek and Roman coins, mainly from the Evans Collection. *Presented by Dr Jacob Hirsch.*

Twenty-three silver and six bronze coins of Nepal and Tibet. *Presented by Lt.-Col. C. Daukes, C.I.E., His Majesty's Envoy Extraordinary and Minister Plenipotentiary to the Court of Nepal.*

A replica of the porcelain plaque presented to the late Miss Emily Hobhouse by the City of Leipzig in 1922 in recognition of her relief work there. *Presented by Mr R. O. Hobhouse.*

Fourteen Roman denarii from Treasure Trove at Swaby, Lincolnshire, and eight from a find at Chalfont St. Giles. *Purchased.*

ETHNOGRAPHY.

Two cast brass pipes in the form of human and elephant heads and snakes, and a large pottery pipe-bowl with openwork ornament, from the Bali tribe, Cameroons. *Presented by Mr K. V. Elphinstone.*

A series of stone implements from Sorell and from Swansea, Tasmania. *Presented by Mr J. Kelsall.*

A large series of stone implements of all periods, from Carnarvondale Farm, Bushman's River, Natal, and from Barberton, Transvaal. *Presented by Miss Penelope Ward.*

A series of baskets and painted pottery vases from British Guiana. *Presented by the Rt. Rev. the Bishop of Guiana.*

Apparatus used in the manufacture of glass beads, from Dunkwa, Gold Coast; also the outfit for making and stamping cloths called 'adinkira', from Ashanti. *Presented by Captain R. P. Wild.*

Two bronze pendant plaques with figures in relief, and a group of three standing figures, from Benin City, Southern Nigeria. *Presented by Mr E. Croft Murray.*

Two knives, bow and arrows, and other weapons, from the Ovampo tribe, South-west Africa. *Presented by Mr H. R. Rowe.*

Series of stone hand-axes, grinding-stones, and flaked points, from Smith Creek, Newmarket, Shenandoah County, Virginia, U.S.A. *Presented by Dr Biren Bonnerjea.*

MANUSCRIPTS.

Sailing directions for the Mediterranean, in Italian, eighteenth century; Add. MS. 43766. *Presented by the London Library.*

'The Damnable Opinions . . . of Hereticks', 1655, by Joshua Baildon; Add. MS. 43767. *Presented by Dr Francis J. Baildon.*

Extracts from the Hearth Money Rolls, co. Tyrone, Ireland, 1664, &c., from originals destroyed in 1922; Add. MS. 43768. *Presented by Mr Robert Steele.*

Typewritten transcripts from the public records of Ireland (mostly destroyed in 1922), relating to the Delafield and other families;

Add. MS. 43769. *Presented by Brigadier-General John Ross Delafield, LL.B., U.S.A.*

A collection of miscellaneous state papers, sixteenth–eighteenth centuries; Add. MS. 43772. *Presented by the Right Hon. G. Locker Lampson, P.C., M.P.*

Seven volumes of Collations of the Old Latin texts of the Gospels, by the Rev. C. R. Davey Biggs, D.D.; Add. MSS. 43775–43781. *Presented by the collator.*

A collection of Kentish brass-rubbings, by Mr B. I'Anson; Add. MS. 43783. *Presented (together with some photostats of rubbings, now MS. Facs. 322) by the collector.*

Form of anchoring for bombardment of Le Havre, signed by Admiral Rodney, 1759. *Presented by Mr Warren R. Dawson.*

Bull of Pope Nicholas IV, dated 1290; Add. Ch. 70819. *Presented by Mr Frank Marcham.*

Charter of Ralph d'Aumerle, in French, with seal of arms, dated 1302; Add. Ch. 70820. *Presented in memory of Henry Symonds, F.S.A., by his widow.*

Seal of the Province of New York, *temp.* George I; Detached Seal CLXXXI. 4. *Presented by Mr Thomas H. Rogers, U.S.A.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

A Persian manuscript: Futūḥ ul-ḥaramain, a metrical guide to the holy places of Islām, by Muḥyi. With coloured illustrations. Seventeenth century. 4°. *Presented by the sons and daughters of the late General Donald Macintyre.*

An Arabic manuscript: Tafsīr al-ḵur'ān, a commentary on the Ḵur'ān by Abu Bakr ibn 'Alī al-Ḥaddād al-Ṣūfī. Vol. I. Seventeenth century. Fol. *Purchased.*

An Arabic manuscript: Miftāḥ al-jinān, devotional exercises and stories showing the miraculous power of prayer. Thirteenth century. 8°. *Purchased.*

An Arabic manuscript: commentaries on texts from the Ḵur'ān with illustrative matter in prose and verse, in *majālis*, each *majlis* containing a passage from the life of Joseph. Defective, comprising

only *majālis* 3-17. Thirteenth century. 8°. Not identical with Ibn al-Jauzi's al-Majālis al-Yūsufiyah. *Purchased.*

Three Chinese manuscripts: Modern copies of 3 vols. of the encyclopaedia Yung lo ta tien, viz. ch. 3527-8, 13822-4, and 20197. *By exchange.*

PRINTED BOOKS.

The Collection of Bronzes and Castings in Brass and Ormolu formed by Mr F. J. Nettlefold. Privately printed, London, 1934. *Presented by Mr F. J. Nettlefold.*

The Fables of Esopé. Translated out of Frensshe in to Englysshe by William Caxton. With engravings on wood by Agnes Miller Parker. The Gregynog Press, Newtown, 1931. *Presented by the Misses G. E. and M. S. Davies.*

PRINTS AND DRAWINGS.

Hans Schäufelein: Baptism of Christ. Woodcut. The only known impression (from Erlangen). *Acquired by Malcolm Exchange.*

Two Packs of Playing-cards. *Presented by Dr C. Davies Sherborn.*

Gainsborough Dupont, after Gainsborough: Portrait of Richard Graves. *Presented by Dr J. S. Pearson.*

Prints by Giorgio and Adamo Ghisi. *Presented by Major H. Howard.*

Jacob de Gheyn: design for the obverse of a medal commemorating the Victory of Prince Maurice of Nassau at Nieuport, 1600. *Presented by Mrs Berryman.*

Jacques Courtois: Battle Scene. Drawing. *Presented by Mr I. A. Williams.*

H. Aldegrevé: Portrait of himself. Line-engraving. *This and the following ten prints acquired by exchange of duplicates, as additions to the Malcolm collection. They appeared in the Boerner Sale at Leipzig, May 1934.*

Barthel Beham: Portrait of Ludwig von Bayern. Line-engraving.

H. S. Lautensack: Landscape with Hagar in the Desert. Etching.

Melchior Lorich: Two allegorical figures. Line-engravings.

Cornelis Matsys: Bacchus and Dancing Satyrs. Line-engravings.

Pieter Brueghel I: The Flight into Egypt. Etching.
The Master C. R.: Landscape. Etching.
The Master H. S.: Death of Jezebel. Line-engraving.
The Master H. D.: Design for a Dagger-sheath. Line-engraving.

Robert Austin: Portrait of the Rt. Hon. Stanley Baldwin, M.P. (Mezzotint, after W. T. Monnington, R.A.).

Anonymous English drawing dated 1683: Portrait of a lady.

Pierre Woeiriot: Gaspard Duiffoprugcar. Line-engraving.

Borough Johnson: The Donkey Fair. Drawing. *Presented by Lady Watson.*

William Elder: The Art of Defence. Line-engravings. *Presented by Mr E. Croft Murray.*

Kenneth Hobson: Brecon Bridge, and Spithead. Colour-aquatints. *Presented by Mrs A. J. Finberg.*

Pieter Mulier (Il Cavaliere Tempesta): A Faun (after Pietro da Cortona). Drawing. *Presented by Mr Coghlan Briscoe.*

David Low: Eight drawings for cartoons. *Presented by the artist.*

Thomas Daniell: Three Indian Views. Colour-aquatints. *Presented by Mr Thomas Sutton.*

William Henry Hunt: Album with numerous sketches, including many portrait studies of members of the artist's family.

EXHIBITIONS

THE *Firdausī Commemoration*. The exact year of Firdausī's birth is not known with certainty; but it took place approximately a thousand years ago, at or near Tus in Khurasan, and by official order it is being celebrated in the present year of grace, 1934, with high honours both at home and in Europe. Persia does well to salute him as the national poet *par excellence*, for his Shāh-nāmah, embracing within its huge compass of some 60,000 lines all the available legends of the pre-islamic days of Iran, is inspired with a genuine epic fire and an obvious delight in the romantic memories of the old pagan times, which naturally drew upon him suspicions of Zarthustrian heresy, the more so as he has embedded in it about 1,000

couplets of the unquestionably heretical poet Daḳīkī. After composing the *Shāh-nāmah*, which was dedicated to the great Maḥmūd of Ghazna, who conquered Khurasan in A.D. 999, and according to tradition did not reward the poet with as much munificence as was expected by him, Firdausī withdrew to Tabaristan and endeavoured to rehabilitate his reputation for orthodoxy by writing a purely Muslim poem, the *Yūsuf u Zulaikhā*, on the legend of the loves of the Patriarch Joseph and Potiphar's wife. He died some time between 1020 and 1025 in his native Tus.

To celebrate his millenary a small exhibition of manuscripts and coloured drawings has been prepared from its ample stores by the Department of Oriental Printed Books and MSS., with the co-operation of the Department of Oriental Antiquities and Ethnography, and is now presented to view in the two slopes of Case XXII in the King's Library. The series of *Shāh-nāmah* manuscripts begins with Add. MS. 21103, a fine old copy bearing date A.H. 675 (A.D. 1276/7), which may possibly be the oldest complete text that has survived. Next in age is Or. 2833, a splendidly written and illuminated manuscript of extraordinary interest and value. It is Ḥamd Ullāh Muṣṭaufī's *Zāfar-nāmah*, a versified chronicle forming a sequel to the *Shāh-nāmah*, together with his recension of the *Shāh-nāmah* written on the margins; for Ḥamd Ullāh, historian and geographer, was likewise keenly interested in poetry, and prepared with immense labour a critical edition of the national epic, which is here presented. This manuscript was copied in A.H. 807 (A.D. 1404/5). After it comes Or. 1403, a commonplace copy with poorly executed coloured illustrations, which has only the merit of a respectable age, for its date of copying is A.H. 841 (A.D. 1437/8). Very different is Add. 18188, which stands next, and was copied in A.H. 891 (A.D. 1486). This is a noble example of Timurid art in its drawing, colouring, and calligraphy. The illustration exhibited shows Rustam drawing Bīzhan out of the pit. The exquisite art of the best Ṣafavī period is well represented by Add. 15531, copied in A.H. 942 (A.D. 1535/6), of which is exhibited an illustration depicting a prince, probably designed as a portrait of Shāh Tahmāsp, seated in a garden with attendants about him. To the rococo school

of Riẓā 'Abbāsī is to be ascribed the art of Add. 16761 (copied in A.H. 1023, A.D. 1614), ingenious and lively, but curiously un-epic. Add. 27258, with its duel-scene in late romantic style, is a fairly creditable product of the same period, being dated A.H. 1037 (A.D. 1627/8). More satisfactory is the picture of Bahram Gūr's hunt in Add. 5600, an Indian copy illustrated in fine Mughal style of the early seventeenth century. Or. 4615, a good copy of Abu Ṭāhir's *Dārāb-nāmah*, a romance based upon certain episodes of the Shāh-nāmah, forms an appropriate companion to these manuscripts; it belongs to the sixteenth century, and is illustrated with excellent Indian paintings by Mughal artists. To this series of Shāh-nāmah manuscripts the Department of Oriental Antiquities and Ethnography has added some interesting illustrations, of which two are detached pages from a manuscript or manuscripts of the early fourteenth century, depicting the killing of Ashkabūs by Rustam and the conferment of knighthood on Rustam by his father Zāl, another a page from a seventeenth-century manuscript representing Rustam (who looks very like a Spanish grandee of the period) discovering that he has fatally wounded his son Sohrāb, and the fourth a coloured drawing of the eighteenth century depicting Rustam overcoming a *div*.

The British Museum possesses two good manuscripts of Firdausī's other poem, the *Yūsuf u Zulaikhā*. Of these the older copy (Or. 6964) is exhibited. It bears the date A.H. 1029 (A.D. 1619/20).

L. D. BARNETT.

The Csoma Commemoration. Körösi Csoma Sándor, usually known outside his native land as Alexander Csoma de Körös, was born in the little Hungarian town of Körös, in Transylvania, on 4 April 1784. Fired by a passion for oriental knowledge, young Csoma set out, almost penniless, on a pilgrimage to Central Asia, the ancient home of the Hun tribes from whom the Hungarians trace their descent. After long wanderings and severe privations, he reached Ladakh, where he met William Moorcroft, who befriended him and obtained for him leave to stay as an inmate in the Buddhist monastery of Yangla in Zanskar for purposes of study. Here, under conditions

of squalor and misery, he acquired most of that immense knowledge of the Tibetan language which enabled him soon to lay the foundations of scientific Tibetan studies, and thus to open up a field of literature and history which has proved to be of incalculable value. His chief works were the *Essay towards a Dictionary, Tibetan and English*, and *A Grammar of the Tibetan Language in English*, both of which were published at Calcutta in 1834. He died at Calcutta on 11 April 1842, and a tomb raised to his memory by friends and admirers fittingly records the achievements of this hero of scholarship.

The present year, being the 150th from Csoma's birth and the hundredth from the publication of his epoch-making works, has been chosen by the orientlists of Hungary for the commemoration of his services to learning; and accordingly a small exhibition has been arranged in Case D of the King's Library. Here are shown as examples of the literature which he made accessible to the West two magnificent embossed frontispieces of huge Prajñā-pāramitā manuscripts, illuminated and illustrated in gold and colours, a finely carved wooden board forming part of the binding of one of these manuscripts, a specimen of modern Tibetan religious iconography of a popular if crude sort, a copy of Moorcroft's *Travels* open at the pages where he tells of his connexion with Csoma, Csoma's *Essay towards a Dictionary*, and Duka's biography of Csoma, showing his tomb.

L. D. BARNETT.

REPRODUCTIONS

THE following coloured Reproductions have been issued:

Saxton's Maps of Herefordshire, Shropshire, Cumberland and Westmoreland (1577, 1577, and 1576). 5s. each.

Lindisfarne Gospels: Cruciform page before St. Matthew. 1s.

Postcards (sets of 6) 1s. per set; 1s. 2d. post free.

B 69. Miniatures and Borders attributed to Cybo, the 'Monk of Hyères': Italian, late fourteenth century.

B 70, 71. The Fall of Richard II. From Harley MS. 1319. Early fifteenth century.

B 72. John White. Water-colours done in Virginia and Florida, about 1585-90.

APPOINTMENTS

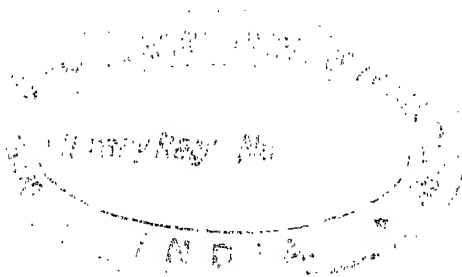
THE Principal Trustees have appointed:

Mr Frederick Norman Pryce to be Deputy Keeper of the Department of Greek and Roman Antiquities:

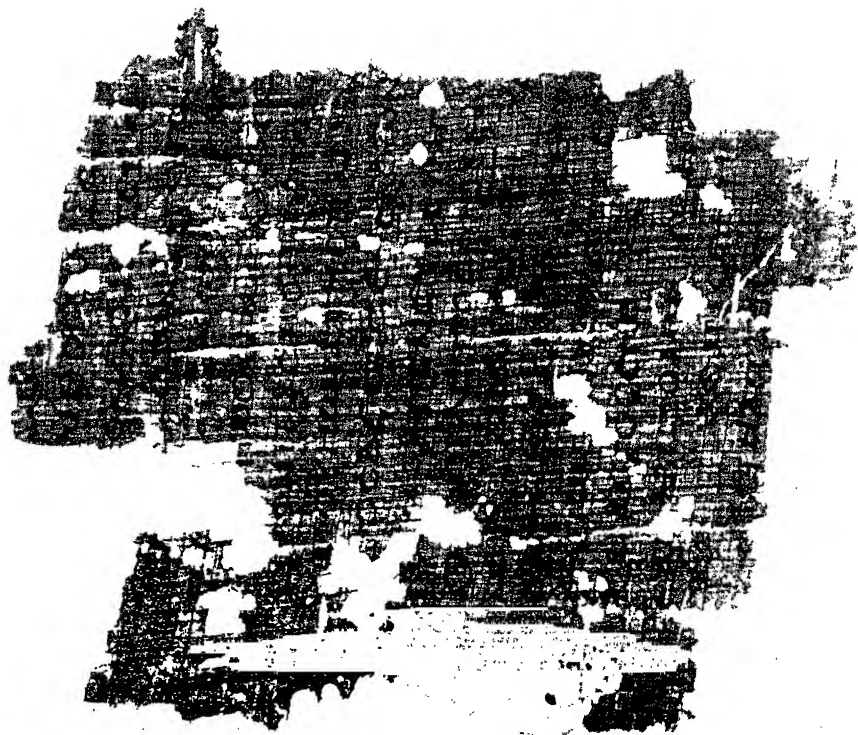
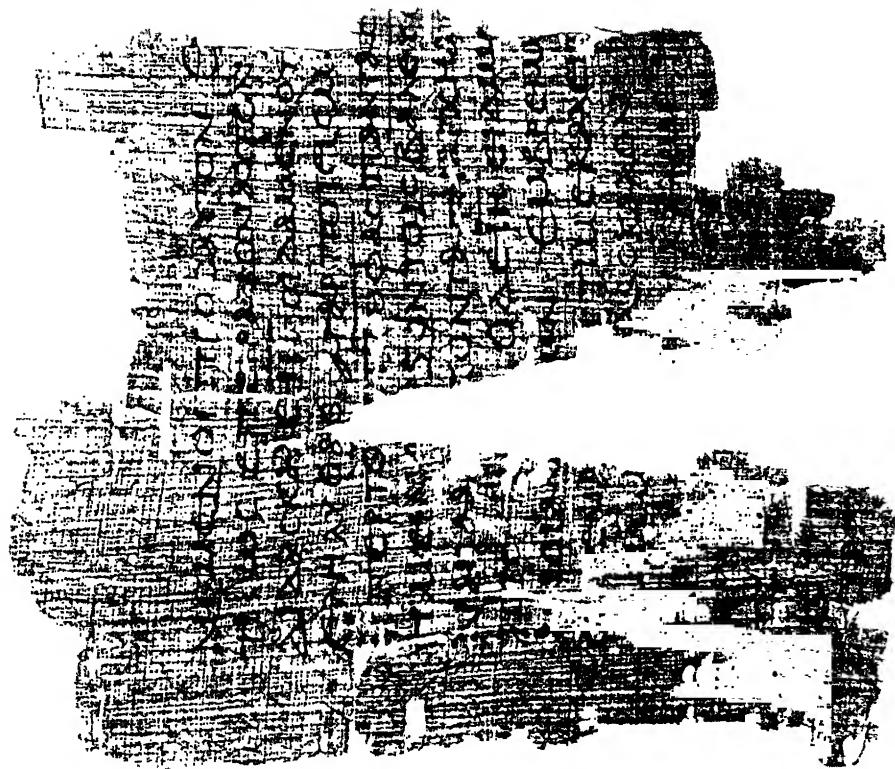
Mr Edward Stanley Gotch Robinson to be Acting Deputy Keeper of the Department of Coins and Medals.

The appointments to take effect from 27 November 1934.

BRITISH MUSEUM QUARTERLY
VOLUME IX. NUMBER 3. FEBRUARY, 1935







XXI. FRAGMENTS OF AN UNKNOWN GOSPEL

THE BRITISH MUSEUM
QUARTERLY — VOL. IX. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1935

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 *Grafton Street London W.1.*
HUMPHREY MILFORD *Oxford University Press London E.C.4.*
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.1.*

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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49. FRAGMENTS OF AN UNKNOWN GOSPEL.

BIBLICAL no less than classical studies have richly profited by the bounty with which, during the last fifty years, the sands of Egypt have poured forth their hoarded stores of papyri. Five or six years ago there appeared to be signs that the stream was beginning at last to run low, but since then several important finds, some of them even sensational, have been made. The stock of classical literature has been enlarged by fragments of Aeschylus, of Archilochus, of Sophron, of Erinna, of Callimachus; and in the sphere of Biblical studies the discovery of the Chester Beatty papyri is one of the most important events since Tischendorf found the Codex Sinaiticus. A papyrus (Frontispiece) acquired last summer by the Department of Manuscripts, though it may seem of insignificant extent as compared with the Chester Beatty papyri, is in its way no less remarkable than they. It consists of two imperfect leaves and one small fragment of a papyrus codex, written in a hand which can hardly be dated later than about A.D. 150. At the first glance the eye fell upon the letters $\overline{\text{IH}}$, a known though comparatively uncommon variation on the usual symbol $\overline{\text{IC}}$ or $\overline{\text{IHC}}$ for Ἰησοῦς (Jesus); and when the fragments were examined they proved to contain portions of an entirely unknown Gospel, one, moreover, preserved in what must rank as the earliest Christian manuscript yet discovered.

That the new papyrus (which has received the inventory number Egerton Pap. 2) is a real Gospel and neither a collection of sayings nor a series of excerpts is certain; but it is much more difficult to decide from what Gospel it comes. A comparison with the canonical Gospels shows conclusively that it can be no part of the Gospel according to the Hebrews, which is known to have had close affinities with St Matthew. The extant fragment of the Gospel of Peter relates to the Passion, whereas the incidents recorded in Eg. Pap. 2 belong to an earlier period in Christ's ministry, so that direct comparison is not possible, but the style and general tone of the two Gospels differ so markedly that they are hardly likely to form parts of the same work; and, moreover, the Gospel of Peter shows a tendency to the Docetic heresy and is in part written in the first person, being put into the mouth of St Peter, neither of which assertions is true of

Eg. Pap. 2. Less can be said against an identification of the new Gospel with that according to the Egyptians, but this is mainly because so little is known of that work; and what little is known is at least not favourable to the idea that Eg. Pap. 2 contains a portion of it.

If the identity of the new Gospel must for the present remain problematic, a comparison of it with the canonical Gospels shows that it is of exceptional interest and importance, quite apart from its early date. Neither of the larger fragments is complete, but enough is preserved to make restoration certain, sometimes verbally, elsewhere in sense, for a considerable portion of the text. Such restoration is helped by a comparison with parallel passages in the Canonical Gospels; and it is therefore unfortunate that the page on which the surface of the papyrus is most damaged and decipherment therefore most difficult is just the one for which no even plausible parallel can be found. This is an incident which occurred on the bank of the Jordan.

On the other page of this same leaf is recorded an incident which may be a variant version of the question of the Herodians (Matt. xxii. 15-22; Mark xii. 13-17; Luke xx. 20-6) or may be a quite different incident of the same kind, possibly during the Galilaean ministry, when St Mark (iii. 6) records a conspiracy of the Pharisees and Herodians against Jesus. In the new fragment we are told how the enemies of Jesus came to him and 'tempted him with a question', which they prefaced by a hypocritical compliment: 'Master Jesus, we know that thou art come from God, for the things which thou doest testify above all the prophets.' The purpose of the question is clearly to embroil him with the authorities, but its exact nature is at present uncertain, owing to the mutilation of the papyrus. Jesus, in lieu of a reply, retorts with another question: 'Why call ye me with your mouth Master, when ye hear not what I say?' and he proceeds to quote the words of Isaiah cited in Matt. xv. 7-9, Mark vii. 6-7, in a different context.

Another episode, contained on the recto of the other fragment, is probably that related in Matt. viii. 2-4; Mark i. 40-4; Luke v 12-14, though it is here told with striking differences, which point

to an independent tradition: 'And behold, there cometh to him a leper and saith, Master Jesus, journeying with lepers and eating with them in the inn I myself also became a leper. If therefore thou wilt, I am made clean. The Lord then said unto him, I will; be thou made clean. And straightway the leprosy departed from him. [And the Lord said unto him], Go [and show thyself] unto the [priests].'

The relations of the new Gospel to the Synoptists are, it will be seen, of a kind to make it highly probable that its author was drawing on a different stream of tradition, and even to suggest a doubt whether he used them directly at all. The case is quite otherwise with St John. In a passage which records a conflict between Jesus and the lawyers and 'rulers of the people', there are such close verbal agreements with John as to make some connexion certain; but curiously enough these agreements are with rather widely separated passages of St John's Gospel, belonging to different episodes. The question is whether the writer of the new Gospel used John, excerpting isolated sentences which he fitted into a connected narrative, or whether St John used this Gospel, or, lastly, whether both were drawing on a common source. It is at least by no means improbable that Eg. Pap. 2 brings us at last into touch, immediately or at second hand, with one of the sources which lie behind that highly individual and for ever fascinating work of genius, the Gospel according to St John. The peculiar relationship described above may be judged from the following specimen, which contains parallels to John v. 39, 45; ix. 29: 'And turning to the rulers of the people he spake this saying, Search the scriptures, in which ye think that ye have life; these are they which bear witness of me. Think not that I came to accuse you to my Father; there is one that accuseth you, even Moses, on whom ye have set your hope. And when they said, We know well that God spake unto Moses, but as for thee, we know not whence thou art, Jesus answered and said unto them, Now is your unbelief accused. . . .'

An edition, with commentary and facsimiles, of the Gospel and some other interesting Christian papyri acquired with it will be published shortly.

H. I. BELL.

50. NARRATIVE OF MRS ROSE THROCKMORTON.

SIR HICKMAN BACON has presented to the Department of Manuscripts a most interesting manuscript narrative by Mrs Rose Throckmorton, formerly the wife of Anthony Hickman, of their sufferings during Queen Mary's reign. It is a small octavo volume, with the title 'Certaine old stories recorded by an aged gentlewoman a littel before her death to be perused by her children and posterity. Written by her with her owne hand in the 85th yeere of her age and about the yeere [of] our lord 1610', and for all its brevity—it only occupyes 45 pages, in a largish hand—it is curiously vivid. Her father, Sir William Lock, a merchant of London, was knighted by Henry VIII for his services in taking down a papal curse that had been set up in Dunkirk, 'for the bringer thereof durst no neerer approch', and we are told that 'when he was a yong merchant and used to go beyond sea Queene Anne Boloin y^t was mother to o^r late Queene Elizabeth caused him to get her y^e gospels and epistles written in parchment in french together with the psalms'. Her mother likewise 'in the dayes of King Henry the 8th came to some light of the gospell by meanes of some english books sent privately to her by my father's factors from beyond sea: whereuppon she used to call me with my 2 sisters into her chamber to read to us out of the same good books very privately for feare of troble'. The main part of the narrative is headed 'How my husband and I spent o^r time in the raigne of Queene Mary'. Her husband Anthony Hickman, a London merchant, was in partnership with her eldest brother, Thomas Lock—they were responsible among other things for equipping a well-known ship, the *Mary Rose*, named after their two wives—and the pair were almost immediately in difficulties owing to the shelter and help in escaping given to Protestant preachers and others. Both husband and brother were imprisoned for some time in the Fleet, but were eventually released partly by the intercession of 'the lord of Barrowe [Bergen-op-Zoom] in the lowe countries who became a great sutor for their enlargements in regard of the want y^t his country had of their trading and merchandize . . . and partelie by the lord treasurers favor (which we purchazed with chests of sugar and peeces of velvet to the value of 200^{li}: or thereabouts)'.

Hickman settled in Antwerp, where his wife, who was expecting a confinement, followed him after the child was born. She sent to the bishops then in prison at Oxford for permission to have the child 'baptized after the popish maner; who answered me y^t the sacrament of baptisme as it was used by y^e papists was the least corrupted, and therefore I might . . . and so my chylde was there baptized by a popish priest but bicause I would avoide the popish stuff as much as I could, I did not put salt into the handkerchief y^t was to be deliuered to y^e preist at the baptisme, but put sugar in it instead of salt'. She conveyed her household stuff to friends' houses, and left England 'carrying none with me but a large featherbed which I layed in the bottom of y^e old hulk wherein we went to Antwerpe. I may well call it an old hulk, for the master of it said y^t if it pleased god to speede us well in y^t voyage, it should never go to sea againe: we were fife days and nights uppon the seas in stormy and tempestuous weather. I might heere tell y^t my brother Tho: Lock (who was partener with my husband) would have gone with us, but y^t he could not get his wifes goodwill to go out of England: whereuppon I would say to her: Sister, yow stay heere for covetousnes and loue of your husbands lands and goods: but I feare the lords hand wilbe uppon yow for it. And indeed so it came to passe: for he being con-streyned for feare of further trouble to fashion himself outwardly to the popish religion in some sort, was so greeved in mynde thereat, y^t he died shortlie after with seven of his children'. Antwerp was chosen as safer than England because there were no parish Churches 'but onely cathedrall: wherein, though the popish service was used yet it could not be easily knowen who came to church and who not'. There was, however, a chapel for English merchants to which they were compelled to go on feast days, in attendance on the governor, and the thought of having to do so used to keep her husband awake all the night before. The governor, although a papist, was a broad-minded person and 'was contented to beare with my husband, so far as he might, without being seene to doe it, and would say to him that though he did bark yet he did not bite'. One more extract must be given, throwing as it does a rather lurid light on the savagery with which religious persecutions were conducted at the time: 'Whilest I

was in Antwerp I had another chylde and had great care to keepe it from the baptisme of the papists: for in hatred that the inhabitants there do beare to the anabaptists the magistrats used to enter at midnight into houses where any children were suspected to be kept unbaptized and if he found any such, he used to put y^m in a sack and cast them into the water and so drown y^m, from which cruelty to saue my chylde I did as followeth viz. Whereas it is the custom there to hang at the streete doore where a woman lyeth in, a litle peece of lawne It was so y^t our howse opened into 2 streets therefore I hanged forth a peece of lawne uppon either side or doore, to y^e end y^t the neighbours on either side might suppose y^t it went out at thother doore to be baptized And it so pleased god y^t there was a secret congregation of protestants: unto which congregation by y^e helpe of some godly weomen there I procured my chylde to be secretly carryed and there to be baptized by a protestant minister, I not knowing godfather nor godmother. And thus I continued in Antwerpe till the death of Queene Marie, which was not a little ioyfull to me to heere of.' This narrative was printed from the manuscript, but with a number of errors, in Adam Stark, *The History and Antiquities of Gainsburgh*, 2nd edition, 1843, p. 452. It is followed in the manuscript by an account (apparently unprinted) of 'Deliuurances sent to S^r W^m Hickman from his chyldehood observed by the said old gentlewoman his Mother', beginning with a seizure at the age of five or six and ending with an adventure while on a journey to Russia with Queen Elizabeth's ambassador at eighteen or nineteen. The manuscript has been numbered Add. MS. 43827 A; a partial copy, with several variations, accompanies it and is numbered Add. MS. 43827 B.

ERIC G. MILLAR.

51. THE RIFLE BRIGADE AT WATERLOO.

PROMINENT upon the badges of the Rifle Brigade, sometime the 95th Regiment of Foot, stands the most treasured of its many Battle Honours, 'Waterloo'. The conduct of the 2nd Battalion throughout the day, in particular its valour in that evening charge which put the Imperial Guard to flight, richly earned the distinction. At an early stage the command had devolved on Captain Joseph

Logan, who, on 10 July 1815, from his 'Camp in the Square of the Thuilleries, Paris', sent an account of the part played by himself and his riflemen to a friend in London. Thanks to the generosity of Lady Warner, a kinswoman of that friend, Capt. Logan's letter has now come to join the important series of communications obtained (at a much later date) by Capt. William Siborne from officers who had participated in the action (Add. MSS. 34703-34708). The letter runs:

My Dear Silvester,

Ever since the Glorious Battle of Waterloo I have been so occupied (being on the Advanced Squad of the Guard of the Army) that I could not find time before to give you an account of myself. About 12 O'Clock on the 18th June the action commenced. Our Brigade (Gen. Adam's) was formed in Columns of Battalions in rear of our Guns. Here we were cruelly mauled with shot & shell. About five minutes after we went into action I succeeded to the command of the Battalion in consequence of our three field officers being severely wounded. We were now attacked in Square by Lancers & Cuirassiers, supported by 18 Guns which played into our Square at one hundred yards distance. We repulsed this attack but suffered cruelly; one shot knocked down nine men. We were attacked again four different times, but my little Battalion maintained their ground. The General, finding we were so terribly exposed, sent me an order to fall back upon our Guns. Soon after Bonaparte advanced with his Imperial Guards & commenced a heavy attack. Lord Wellington rode up to me & ordered I should attack them immediately. I moved on with the 52^d & 71st Regiments on my right, & such a carnage I never before beheld. The roaring of Guns &c was so great that the man next to me could not hear my orders. After some desperate fighting the french began to retire, & you may be certain we stuck to their skirts.

That Noble fellow Lord Wellington moved on with the 95th & frequently sung out 'Move on, my brave fellows'. I trembled for his safety—myself I did not care about. My God! had he fallen, what a bitter day it would have been for England. Lord Hill, Sir H. Clinton & Gen. Adam were also with us & conducted themselves like Hero[es].

About Eleven O'Clock at Night we halted & lay on the wet ground surrounded with dead & dying. The next morning we moved on & continued marching until we reached a Position in front of St Denis, one league from Paris. I was sent down with the command of two Battalions of Riflemen to occupy the Town of Epinay on the Seine. My Piquets were shoved close to St Denis & were occasionally attacked but always maintained their Post.

I formed an acquaintance here with the Prince de Salm, whose family & property I had an opportunity of saving. He has given me a General invitation to his Hotel in Paris—the poor Princess was terribly alarmed.

We crossed the Seine on the 3^d, when Paris Capitulated. We entered Paris a day or two after, & I had the honor to command the first Regiment of the Allies which entered Paris. We marched up to the Thuilleries & mounted Guard over the Palace. We are now encamped within twenty yards of the spot on which Louis & Queen were beheaded with about 20,000 others.

We lost (2^d Battalion) 14 officers & 225 Men, killed & wounded. I am recommended for a Majority. Lo[rd] Hill thanked me personally, as did also Gen. Adams (*sic*), for the conduct of my Regt. I received a slight wound below the ankle but would not return myself wounded, not wishing to alarm my friends. I am now quite well & never left the head of my Regiment. Poor Sir T. Picton—he was indeed a Great Man—the Army will remember him as long as memory lasts. . . .

Believe me to be

Your sincere & much obliged friend

J. Logan.

Captain Logan, it is fitting to recall, was mentioned in dispatches, decorated with the Waterloo Medal, and gazetted to the brevet rank of Major with seniority from 18 June 1815, the day of the battle. Later he commanded the 63rd (West Suffolk) Regiment, and when he died, on 1 September 1844, he held the rank of Colonel and was an A.D.C. to Queen Victoria. The letter has received the number Add. MS. 43830 Y.

A. J. COLLINS.

52. MANUSCRIPTS OF T. J. HOGG AND E. E. WILLIAMS

UNTIL 1929 the Department of Manuscripts possessed the merest handful of the writings of Thomas Jefferson Hogg, Shelley's second biographer—a few letters to Macvey Napier, as Editor of the *Edinburgh Review*, two letters to Leigh Hunt, and a single letter to J. F. Newton. Five years ago, however, Mr J. Wheeler Williams (who had already in 1901 presented Edward Ellerker Williams's 'Diary', Add. MS. 36622) gave to the Department Hogg's letters to Jane Williams, later his wife but more famous as Shelley's 'Miranda'; now he and Mrs A. Saxon Snell (both grandchildren of Jane) have made two very interesting additions to

the Hogg-Shelley collections. The latter has presented the manuscript of the first two volumes of Hogg's *Life of Percy Bysshe Shelley*, first published in 1858, and the former a small collection of miscellaneous documents relating to the Shelley circle. These papers have now been numbered Add. MSS. 43803, 43804, 43805.

The second group contains a number of very interesting papers. One supplements Mrs Snell's gift, namely, the manuscript of one of Hogg's seven 'Shelley at Oxford' articles contributed to the *New Monthly Magazine* (1832, vol. 35, pt. ii, pp. 321-30). Two other items relate to Captain Edward Ellerker Williams, Shelley's constant friend during the last two years of his life and his companion on the fatal voyage from Leghorn in the *Ariel* (8 July 1822); one is a small water-colour sketch of Mont Blanc with a note on the back in Williams's hand, recording the date and occasion of the painting. It was made, he tells us, on the 4th September, 1819, when 'a small party of us were proceeding up the Lake [Leman] on a fishing excursion and were assured by the old Boat man that he did not remember twice in his long life to have seen it [Mont Blanc] so divested of clouds. It had a faint pink tint from the snow catching the last rays of the setting sun.' This excursion was evidently an episode of the year's sojourn at Geneva made by Williams and his wife, Jane, and before their introduction to Shelley, which followed at Pisa in January 1821. The next document is an interesting relic of this friendship; it relates apparently to Williams's play, *The Promise*, the composition of which is recorded in his Diary (f. 3^b) thus: 'I passed the first three months of my retirement here [at Pugnano, near Pisa] in the composition of a Play, called "The Promise, or a Year, a month, and a day" and on the 30th July sent it home to my friend Cox', &c., and is followed by a reference to Shelley—'S—tells me if they accept it he has great hopes of its success before an audience, and *his* hopes always enliven mine'. It is a folded folio sheet, much stained, with Scene Directions by Williams on the last page and notes in Shelley's hand on the three preceding pages; Shelley's notes are very brief, usually of the character of '5 lines—omit', &c., but some are longer,—'8 All this could be omitted. —You must try to curtail these two last acts: they never can be

presented to a modern audience in their present length.' If this fragment does refer to *The Promise* it supplements in an interesting way Shelley's corrections in the Bodleian MS. of Williams's play (v. W. E. Peck, *Shelley: his Life and Work*, Vol. II, pp. 365-80).

Of the other items only three can be noticed here: a letter from Mary Shelley to Mrs Hogg (not dated, but after 1827); a few pages of manuscript entitled 'A fragment', possibly in Claire Clairmont's hand; and three sheets from a translation of *Faust* made in 1875 by T. J. Arnold, who was related to the Hoggs through his marriage with their daughter Prudentia (afterwards Mrs Lonsdale). If the second manuscript is Claire Clairmont's it is a very welcome addition to the collections, as the only example of her hand in the Department is her famous letter to Byron on the custody of Allegra (Egerton MS. 2332 B).

The manuscript of Hogg's very variously judged *Life of Shelley* is of great interest. It is unfortunately incomplete, wanting pp. vii-xxii, 1-159 of Vol. I and pp. 1-160 of Vol. II, but it is clearly the autograph (and apparently the fair) copy used by the printer, and shows no corrections or alterations. A number of the folios are not in Hogg's hand, a few near the beginning being possibly in that of Lady Jane Shelley. How completely Hogg fulfilled his promise about the Shelley at Oxford portions made in the Preface (I, p. xxiv, 'the "Shelley Papers" will be reprinted here precisely as they appeared in the year 1832, in the "New Monthly Magazine"') can only be realized from the manuscript, where *printed* pages abstracted from the periodical are inserted at the relevant places. The letters incorporated by Hogg are copied out on quarto sheets (the rest of the manuscript being on slightly smaller pages), but the manuscript gives us no hint of the many changes which Hogg made in his transcripts; if they are original, and not fair, copies Hogg covered his traces very shrewdly as he worked, and only the original manuscripts of the letters can reveal his methods. The conclusion of the manuscript has, fortunately, not been lost and it ends definitely with the last words of Vol. II of the printed text. It gives us no help therefore in solving the vexed question as to whether the projected Vols. III and IV ever existed in manuscript. It is true that W. M. Rossetti in

a letter to Richard Garnett (15 March 1872) reported that Mrs Hogg maintained positively that a manuscript of the later volumes existed, but so far this manuscript has not appeared. The form of the present manuscript, especially the conclusion, and the fact that Sir Percy Florence Shelley refused Hogg further access to the material render it most likely that the *Life* was never continued.

C. E. WRIGHT.

53. LETTERS OF ELLEN TERRY TO GEORGE BERNARD SHAW.

LETTERS—unprofessional letters at least, and above all a woman's letters—lose somewhat of their bloom in print. So much can be conveyed by the waywardness of a line, a topsy-turvy page, the dash of an exclamation—subtleties which fly at the mere touch of the compositor. Not to speak of the mysterious language of a tilted postage stamp! Some such reflections are bound to occur to all who turn the pages of Ellen Terry's letters to George Bernard Shaw, the very letters which surprised and delighted us when first given to the world a few years back (*Ellen Terry and Bernard Shaw: A Correspondence*, 1931), and which now by the generosity of Mr Shaw are preserved for the nation within the boards of Add. MSS. 43800-2, a living monument to one who was herself the spirit of life.

The correspondence stretches over a period of exactly thirty years, 1892-1922, with varying degrees of intensity, most intense during 1896-8, tailing off towards the end. Its importance for the history of the stage cannot be overestimated. The imposing figure of Irving is here seen at close quarters; the impact of the new drama, Ibsen and Shaw himself, can be here freshly re-experienced. Best of all, in the immediate presence of her written words, we gain a still more vivid sensation of Ellen Terry as she was in herself, away from the glamour of the footlights, her gay, courageous, generous nature faithfully reflected in the ample, unimpeded, unpremeditated movement of her pen.

H. J. M. MILNE.

The above letters were accompanied by a memorandum by Mr Shaw, which by his kind permission is here published *in extenso*:

These letters owe their preservation to the unique handwriting

which made every page written by Ellen Terry a picture which I could no more destroy than I could tear up the leaves of the Luttrell Psalter. Many of their readers will be surprised, and perhaps chilled, by this explanation of something that will not seem to them to need any explanation; for surely, they will say, I should have preserved them in any case as personal relics of a famous actress, or as mementoes of an old and affectionate attachment, or at worst as trophies of my own success in amusing and interesting a woman who had all men at her feet and found most of them wanting.

But that is not how I look at the matter. In my youth I was impressed by the action of Charles Dickens, who, having a great accumulation of letters from almost all the most celebrated people of his time, did, in the full maturity of his judgement and light of his experience, take them into his garden and burn them as things pregnant with incalculable mischief. Since then I have received even more letters than Dickens because I have lived longer; and I cannot believe that the best of them were less interesting and precious than the best of his. But, acting on that early hint from him, I have destroyed them all as they came except when there was some quite unsentimental reason for preserving them. A bare statement that the reason in Ellen Terry's case was purely calligraphic would perhaps be an oversimplification; but if you add to the beauty of her handwriting its vivid expression of the spontaneity, frankness, and impetuosity with which she flung her thoughts and feelings on paper, you will understand that her letters were too much a part of herself to be torn up and sent to the dustbin.

Every one of these letters elicited a reply from me, written on any scrap of paper that came to hand; and it was certainly not their beauty as material objects that saved them from Ellen's dustbin. Nevertheless, enough of them survived to form the fairly full report of the whole correspondence which is accessible among the printed books in the library of the British Museum. My debt to that great institution, contracted in the early days when I read and worked for many years in its Reading Room, is inestimable, and gives it a right to anything of mine that is of sufficient public interest to be worthy of its acceptance. To it accordingly I hand over the letters.

My own letters to Ellen Terry are not in my possession. If they also should find the same haven, the donor shall have my blessing.

(Signed) G. Bernard Shaw

November 1934.

54. DRAWING BY VITTORE CARPACCIO.

THE National Art-Collections Fund has generously presented to the Department of Prints and Drawings a sheet by Carpaccio of outstanding beauty and importance (Pl. XXII). To its intrinsic merit as a drawing must be added the interest of its connexion with the famous series of paintings in San Giorgio degli Schiavoni, Venice. It is the study for the canvas of St Jerome in his cell, one of the three illustrating the life of the saint. It is of comparatively large size, measuring 11 inches in height by 16 $\frac{3}{4}$ inches in width, is drawn with the pen in outline on white paper and shaded with the point of the brush in series of parallel, mostly downward strokes, in the characteristic Venetian manner. It represents an advanced stage in the working out of the composition. Carpaccio had no doubt already mapped out his idea in a form which we know from the sketch in the Uffizi for the Dream of St Ursula (Hadeln, Pl. XII).¹ The next stage was, in such a case, to draw in the interior with its furniture and bric-à-brac. The present drawing is primarily the study of the inside of a Venetian room of the end of the fifteenth century. It agrees almost exactly with the picture except for a few details. The cat (or ermine) in the drawing is replaced by a dog sitting on its haunches in the picture. The circle on the wall to the right, unintelligible in the drawing, becomes in the picture an armillary sphere. A few more books are added in the picture, leaning against the wall on the left and on and against the dais on the right. The scroll with the signature in the foreground towards the left of the picture does not appear in the drawing.

The canvas for which this drawing served was probably, according to Ludwig and Molmenti,² the latest of the series of the life of St Jerome. That of his death is dated 1502, that of his bringing the

¹ Detlev Freiherr von Hadeln, *Venezianische Zeichnungen der Quattrocento*. Berlin, 1925.

² Gustav Ludwig, Pompeo Molmenti, *Vittore Carpaccio*. Milan, 1906, p. 162.

lion to the monastery belongs to 1503, and that of his writing in his study to about 1505. The incidents in the lives of St George and St Tryphon were painted after the St Jerome series.

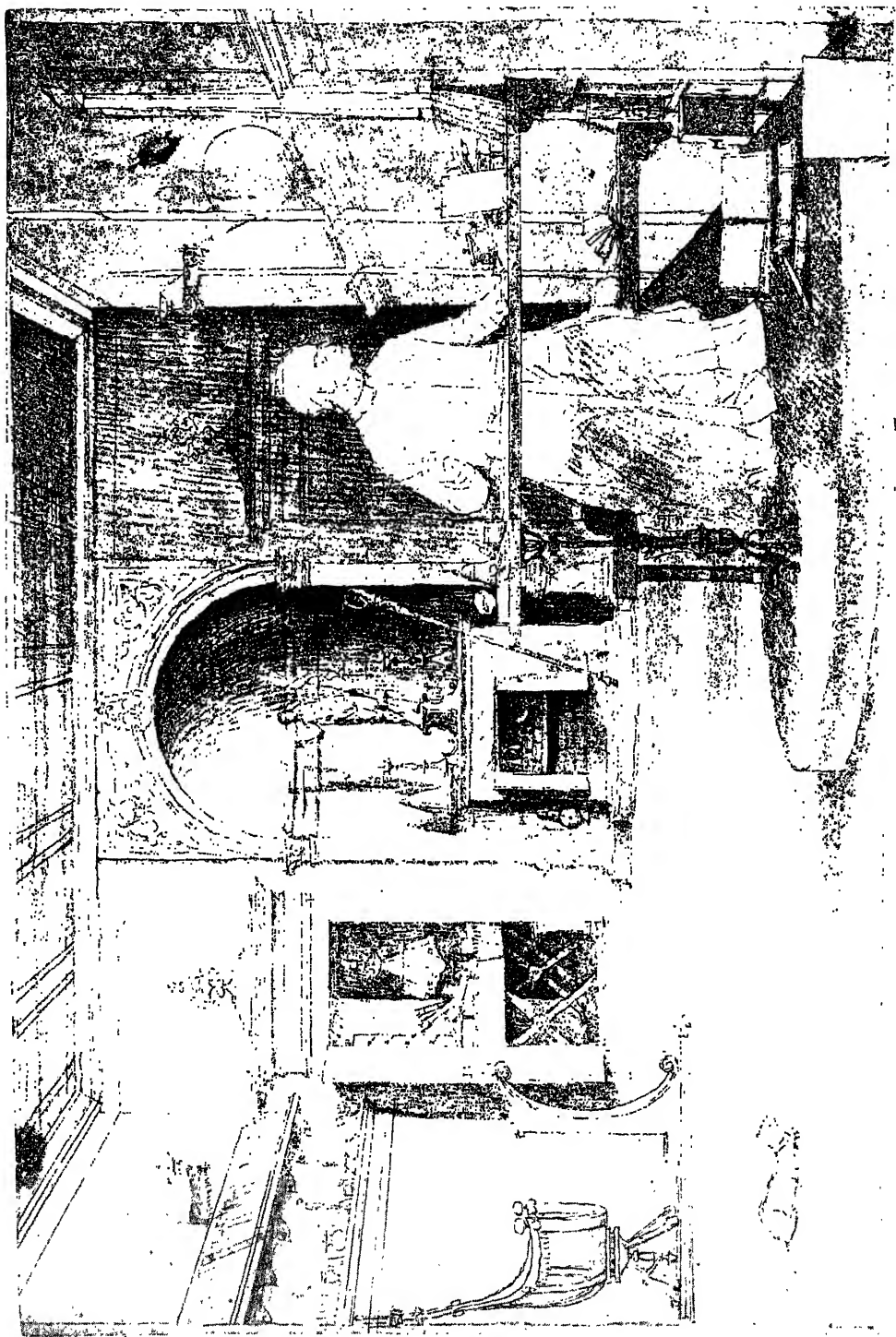
Of the four drawings for San Giorgio hitherto known by far the most important was the large sheet in the Uffizi for St George subduing the dragon (Hadeln 21), which is a composition sketch on white paper of a somewhat similar type and style to the one under review. There is also a preliminary composition sketch for the Burial of St Jerome in the collection of Lord Harewood and a detail study for one of the kneeling monks in the same picture in that of the late Mr Henry Oppenheimer. The last, drawn with the brush on blue paper heightened with white, is the type of study by Carpaccio which is most familiar. From it we can reconstruct the detailed study for the figure of St Jerome in his study which must have been made in connexion with the present drawing, where the figure is only summarily sketched in.

A drawing already in the Department (Sloane 5237-13) of a group of kneeling monks is a stiff and feeble if ancient copy of the group on the right in the Burial of St Jerome. A. E. POPHAM.

55. A RARE PRINT OF CHARLES I AND HENRIETTA MARIA.

A LARGE line-engraving (Pl. XXIII) with whole-length portraits of Charles, Prince of Wales, and Henrietta Maria, which is attributed to Willem van de Passe in Colvin's *Early Engraving and Engravers in England*, 1905, p. 105, and in A. M. Hind, *List of Works of Native and Foreign Engravers in England*, 1905, p. 90, has recently been acquired from the Florence Fund, with the aid of a contribution from Mr John Charrington.

The print is inscribed 'Epithalamium Gallo-Britannicum' and was evidently intended for issue in connexion with a rare book, similarly entitled, by George Marcelline, and published by Thomas Archer (whose name also appears on the print) in 1625. Apart from the correspondence in title and general idea, the unions described on p. 121 tally exactly with the engraved medallions. The engraving measures about $16\frac{1}{2} \times 10\frac{1}{2}$ inches, i.e. considerably larger than the



XXII. DRAWING BY VITTORE CARPACCIO



XXIII. CHARLES I AND HENRIETTA MARIA, ATTRIBUTED
 TO WILLEM VAN DE PASSE

book, but the impression acquired shows folds which would have reduced it within the size of the small quarto book, so that it was probably included as a folding plate.

A. M. HIND.

56. DRAWINGS BY JAMES SEYMOUR, AND OTHERS.

THROUGH the generosity of the Hon. Mrs Tennant of Sutton Manor, Loughborough, the Department of Prints and Drawings received last year an attractive collection of drawings by English Masters. The field covered by the gift is a varied and wide one, ranging from the first half of the eighteenth century to the middle of the nineteenth. E. W. Cooke, R.A., the marine painter, is represented by a number of characteristic little seascapes and studies of shipping in water-colours which, though slight, have considerable charm. He is also shown to be a capable draughtsman by a number of pencil sketches, among which must be mentioned an interesting study of the interior of the cabin in a Revenue Cutter with the figure of a young officer seated at breakfast, and some humorous subjects which throw quite a new light on the artist's work.

More nineteenth-century humour is to be seen in a very amusing study by George Cruikshank of the inside of a picture gallery (possibly the R.A.) crowded with visitors wearing the absurd fashions of the early thirties. Landscape artists included in the gift are the Rev. William Gilpin with three original designs for plates to his *Remarks on Forest Scenery* published in 1791, William Havell with a distant view of Hastings, and John Varley with a very pleasant little sketch in his later and more romantic vein.

But by far the most important part of the collection is a series of drawings by the early sporting painter, James Seymour. Most of these consist of studies for portraits of race-horses, and a number of them are inscribed with either their own names or those of their owners, thereby adding greatly to their interest as documents relating to the early history of racing in England. These are for the most part carried out in black or red chalk which the artist frequently used for his animal studies. There are, however, included in the series several small, though lively studies in pen and ink of hares, hounds, and deer.

It may be said in conclusion that Mrs Tennant has also presented a number of early nineteenth-century sporting prints which, together with the Seymour drawings just referred to, will form a welcome addition to the collection of works illustrating British Sporting Art which the Department is in the hope of forming in the near future.

E. CROFT MURRAY.

57. THE EUMORFOPOULOS COLLECTION.

IN a letter to *The Times*, and in statements to the Press generally, published on 2 January last, it was announced that steps had been taken to secure for the nation the famous collection of works of art of China and the Far East made by Mr George Eumorfopoulos, and housed for many years in his private museum at 7 Chelsea Embankment.

The collection was offered for sale by private treaty to the British Museum for the sum of £100,000—a price which, according to the latest valuation, is considerably less than half what it would realize if sold by public auction. In effect, the offering of the collection at so modest a price amounted to a very generous gift to the nation. There was no hesitation in the minds of the Trustees in deciding that this opportunity of acquiring the most famous collection of Chinese Art that has ever been made outside of China or Japan, an opportunity which would never occur again, was not to be allowed to slip, even if it meant the complete exhaustion of the Museum's resources for some time to come. But in view of the largeness of the sum involved, it was decided to ask for the co-operation of the Victoria and Albert Museum, to which the Board of Education readily gave its consent. Fortunately, owing to the comparatively recent bequest by Mr J. R. Vallentin of three-quarters of the residue of his estate for the purchase of works of art for the two Museums, a certain amount of funds was available; in the case of the British Museum this resource might have been depleted for the sake of the Codex Sinaiticus, but for the limitation, which some will consider fortunate, to works of art.

The National Art-Collections Fund, as usual, came to the help of the Museums, with a vote of £5,000. Sir Percival David, ever a

generous friend of both Museums, contributed an equal amount. The Universities' China Committee in London, realizing the importance of such a display for the object which it has most at heart, that is, making Chinese culture known to the Western world, voted £1,000. What has been got together in these donations, when placed with the other funds already described as available, suffices to pay not quite half the total sum involved. This initial payment has been made; the remainder, by arrangement with Mr Eumorfopoulos, will be paid in instalments. All the collection has been delivered, but only so much of it will be regarded as the property of the Museums as corresponds to the amount paid. For the remainder, although no intensive appeal has yet been launched, the help of all those who are interested in Chinese Art is sought, and will be gratefully acknowledged by the Director of either of the Museums.

The collection is so large, that it will be possible to place a certain number of pieces on loan in some of the leading museums in the provinces. Eventually, however, it is hoped that the scheme, which was mooted a few years ago, for a great Central Museum of Oriental Art, will come into being. When that happens, these loans will be recalled, and the whole Eumorfopoulos Collection, saving inessential duplicates, will be brought together and form an important part of what should be the finest of all Museums of Oriental Art.

The collection, thanks to the generosity of Mr Eumorfopoulos in opening his house to visitors, and in lending specimens for exhibition or reproduction in books, is so well known that much further description might be thought unnecessary. Nevertheless, it is proposed to publish in the *Quarterly* a series of articles illustrating the more important of the specimens which in the division fall to the lot of the British Museum. For the present it will be sufficient to indicate the range of the specimens acquired. They fall into three groups:

I. The Oriental Paintings.

II. All the objects which have already been described or are to be described in the six volumes which Professor Yetts is in course of compiling, that is to say, all the Chinese and Far Eastern bronzes, sculpture, jades, gold, silver and other metal-work, Chinese glass, ivories, lacquer, and miscellaneous objects. (In other words, I and II

comprise the complete Eumorfopoulos Collection of Chinese and Far Eastern objects other than ceramics.)

III. A selection numbering over one thousand pieces from the Chinese and Korean collection of ceramics. This selection is based on a list drawn up some time ago of pieces essentially desirable for the British Museum; to this list have been added a number of pieces which have accrued to the collection since the publication of the sixth volume of the *Catalogue* of the Ceramic collection.

The sorting out and allocation of this great collection will be a lengthy business; but as soon as possible all the objects acquired will be made accessible to students and to the public.

58. PERSIAN MINIATURES.

THE series of early Persian miniatures in the Museum has been greatly strengthened by the gift of two paintings from the collection of Sir Bernard Eckstein, Bt. The Department of Oriental Antiquities contains a collection of Persian miniatures which represents the later periods with a number of fine examples, but hitherto it has been rather weak in pre-Safawid work. Last year a page from a manuscript of the *Shāh-nāma* of about 1330 with a vigorously drawn miniature in the Mongol style, representing Rustam shooting Ashkabus, was presented by a body of subscribers on the occasion of Mr Laurence Binyon's retirement. There has now been added an example of thirteenth-century work.

To the great exhibition of Islamic art held at Munich in 1910 the late Dr F. R. Martin lent a manuscript, or a portion of a manuscript, of the *Materia Medica* of Dioscorides in the Arabic translation of Husain b. Ishāq (d. 873). Shortly afterwards the manuscript was broken up and pages from it found their way into many collections in Europe and America. In all there are said to have been thirty miniatures. Of these the present whereabouts of seventeen is known in addition to the present example.¹

¹ They are in the following collections—Paris: Louvre (Koechlin bequest); Veyer collection, 2; Mutiaux collection; Brussels: Stoclet collection, 2; Berlin: Kaiser Friedrich Museum (on loan from Dr Sarre); New York: Metropolitan Museum; Estate of Everet P. Macy, 2; Kelekian collection, 2; Boston: Museum of Fine Arts

وَهُوَ خُلِّجَ لَوَطَبًا الْجَزَأُ ضَبَّ عَلَى الْقُرْجِ الْخَبِيثَةِ وَالْقُرْجُ الْمَغْنَةُ وَعَصَهُ
الْكَلْبُ فَشَنَّهُ ذَرَأُ السَّمُومِ نَفَعَ مِنْهَا وَقَدْ تَقَطَّعَ نَفْسُ الدَّمِ الْعَارِضُ مِنْ



الشَّجَّةِ إِذَا ضَبَّ وَهُوَ شَخْنٌ فِي الشَّجَّةِ وَقَدْ دَاخَلَ السُّرْمُ النَّاسِيَّ الْخَانِجَ
وَقَدْ حَقَّقَ بِهِ مَنْ كَانَ فِي أَمْعَائِهِ قِرْحَةً خَبِيثَةً لَيْسَ فِي الْأَمْعَاءِ وَيَبْغَى بَعْدَ ذَلِكَ
تَحْقِيقَهُ صَاحِبُ الْقُرْجَةِ أَنْ يَحْقِيقَ بِلَيْنٍ وَأَذِلَّحِي وَيُعَرِّبُهُ قَبْلَ الْعُلُوِّ
بِلِخْلَقٍ وَقَدْ شَفَى خَالَهُ الرَّاسُ وَالْقُرْجُ الرُّطْبَةُ الْعَارِضَةُ فِيهِ ۞

Hitherto no page from this famous manuscript has found its way into an English collection. This year, when Sir Bernard Eckstein acquired the collection of Persian and Indian miniatures formed by the late M. Claude Anet, it was found to include a page of the Dioscorides. This has now entered the Museum, thanks to Sir Bernard's generosity. It is here reproduced for the first time (Pl. XXIV).

The size of the page is $13 \times 9\frac{1}{2}$ inches and of the miniature $5\frac{1}{4} \times 6\frac{3}{4}$ inches. The Arabic text in a bold neshki hand explains the subject illustrated as the administration of a mixture of vinegar and seawater to cure ulcers. The colouring is simple but extremely effective, the vermilion of the architectural framework enclosing the main composition, in which black, green, manganese, and two shades of blue are used. The two principal figures have gold haloes with a double rim. The surface of the painting has unfortunately suffered considerable damage, but there is no trace of repainting and the value of the composition is not affected.

In the catalogue of the Munich exhibition it is stated that the manuscript was copied and illuminated by 'Abd Allāh ibn al-Fazl, and dated A.H. 619 (A.D. 1222/3). These particulars have been repeated in all accounts published since. In March of this year, however, M. Ivan Stchoukine of the French Institute in Constantinople recorded that he had found a manuscript of Dioscorides in three volumes, now in the Serai library, but lately in that of the mosque of St Sophia. These volumes were written in A.H. 621 (A.D. 1225) and M. Stchoukine declares that the pages exhibited by Martin at Munich appear, at one time, to have formed part of this very copy. Such an origin for them is indirectly supported by the fact that the pages from a manuscript on Automata, first exhibited by Dr Martin at the same time, have now been proved to have come from a manuscript in the St Sophia library. On the other hand, Dr R. M. Riefstahl has recently stated that, at Munich, 'the colophon of the manuscript was examined and revealed Abdallah ben al-Fadl as painter of the miniatures and the year A.D. 1222 as date (Goloubew collection) 2; Paul J. Sachs collection; Washington: Freer Gallery; Settignano: Berenson collection.

of the manuscript'. But, in any case, the variation in date is small, and, fortunately, it would be possible from evidence of style to place these miniatures in the first quarter of the thirteenth century.

There are very few Islamic illustrated manuscripts surviving from before the year 1258, in which the Mongols sacked Baghdad and ended the Caliphate. The only one in the Museum is the *Natural History* of ibn Bakhtishū with its fine animal paintings, unfortunately much damaged. Apart from this, the most important books are two copies of the *Maqamat* of Hariri, one in the Bibliothèque Nationale which is dated A.D. 1237 and one in the Asiatic Museum, Leningrad, which is undated but slightly earlier. This pre-Mongol school, whose centre was doubtless at Baghdad, shows an interesting mixture of Iranian and more Western influences. The Iranian features, such as a love of balance produced by confrontation and a highly developed sense of pattern, are more marked in the *Dioscorides* than in the Hariri manuscripts. The costumes and accessories can be paralleled in the painted scenes on the pottery of Rhages, but they probably represent a fixed abstraction rather than the fashions of the moment. In colouring, however, the miniatures of the *Dioscorides* show a near resemblance to the earliest known illustrated Syriac manuscripts and more remotely to the Byzantine school of the West.

The second miniature presented by Sir Bernard Eckstein, also from the Claude Anet collection, is already known in England, for it was exhibited at Burlington House in 1931 (No. 466). It is some two hundred years later in date and may be confidently assigned to the early Timurid school of about the year 1430. There is a fresh un-academic feeling about it which seems to be the mark of Shiraz, rather than of Herat, which is to be considered at this time as the metropolitan school. The miniature (Pl. XXV), which measures $4\frac{5}{8} \times 4\frac{1}{4}$ inches, is on a page from a manuscript of Nizami and illustrates his poem of Layla and Majnun. It shows one of the wiles used by the frenzied lover Majnun to visit Layla, his beloved, whose family kept her from him in seclusion. Majnun, who is seen emaciated from ardour, persuaded an old woman to substitute him for a mad beggar whom she used to lead about in chains to make a living from charity. Thus disguised he was able to come to Layla's tent.



XXV. MINIATURE FROM NIZAMI'S LAYLA AND MAJNUN
FIFTEENTH CENTURY



a



b



c



d

XXVI. SMALL EGYPTIAN SCULPTURES

No school but the Persian could convey such extravagance of feeling with such restraint in execution. The intensity of the colour, unsurpassed even in Persia, seems to evoke the intensity of the emotional situation, while the simplicity of the composition adds dramatic force. Attention is closely focused on the moment that the artist has selected; and its interest is enough to prevent the mind being diverted by the literary association into discursive rambling. B. GRAY.

59. JAPANESE PRINTS.

THE late Lady Cecilia Rose formed, over many years, a large collection of woodcuts by the later Japanese artists, especially Hiroshige and Kuniyoshi. Her collection has recently been dispersed, but fifty-two prints from it were acquired for the Museum collection. Two of these are triptychs by Toyokuni and one a large Buddhist print of Fudo, but more important are twenty-four prints by Hiroshige which fill gaps among his work in the Museum. For instance, two more prints from the rare series 'Honcho Nenreki Zuye' have been added to the eleven already in the Museum. These were acquired by Lady Cecilia Rose at the Happer sale. There are also six new prints from the various 'Meisho' series, of which the most beautiful is the 'Yoshiwara; cherry blossom and full moon', from the Kikakudō 'Toto Meisho' set.

A complete set of twelve vigorous caricatures of men as animals by Kuniyoshi shows him in a characteristic vein not hitherto represented in the Museum. There have also been acquired twelve from a series of 'Twenty-four Examples of Filial Piety' by Kuniyoshi which illustrate his interest in European methods of chiaroscuro and perspective, and probably also in popular Chinese woodcuts. B. GRAY.

60. SMALL EGYPTIAN SCULPTURES.

A COLLECTION of seven objects recently acquired contains some unusual examples of small sculpture. The limestone head, Pl. XXVI *a* and *b*, 5 $\frac{3}{8}$ inches high, is from the statuette of a private person. The man wears a plain wig; some dark colouring is preserved on the eyes and traces of red on the flesh. The exact dating

of this piece is doubtful, but it may possibly be assigned to the XVIIIth Dynasty. Pl. XXVI *c* is a fragment of a thin limestone tablet, maximum measurements $5\frac{1}{8} \times 2\frac{3}{4}$ inches, on which is carved a representation of the Pharaoh adoring a god. The king wears the *hprj* crown with the uraeus, and 'streamers', and an elaborate bead-collar. The god, of whom only a hand presenting 'life' and a falcon's beak now remain, must be Horus or Re'-Harakhte. The king is probably Amenophis III. The profile of a man, Pl. XXVI *d*, belongs to the class called 'sculptor's trial-pieces'. Nostrils, lips, chin, and cheek-bones are in relief, the fleshy parts are sunken, so that the effect is unusual, and the period doubtful.

Pl. XXVII *a* and *b* is a rectangular limestone block, measuring $9\frac{1}{8} \times 4\frac{1}{4}$ inches, on one side of which is carved in intaglio an ox, which a kneeling man is coaxing to rise from its recumbent position by tapping the right foreleg with a stick, while he holds the animal's muzzle on a tight halter. On the other side a fish is swimming through papyrus reeds in a pool. This is perhaps a mould for making reliefs.

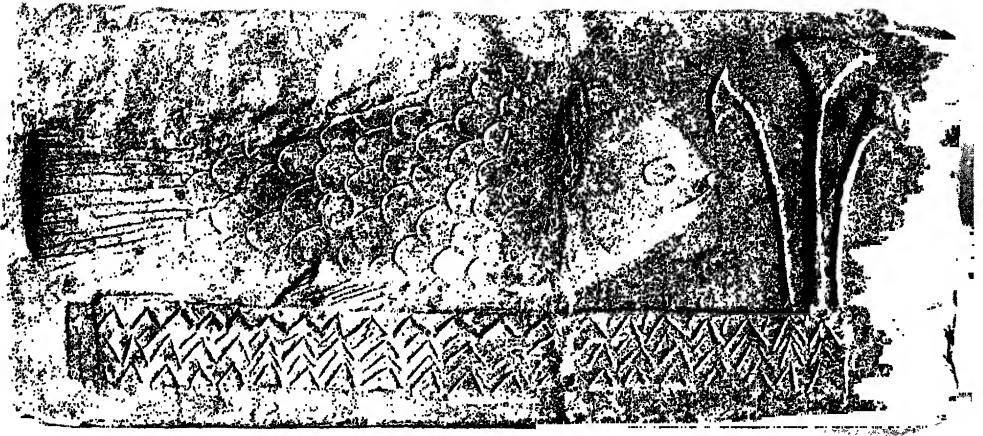
The upper part of a wooden statuette of a woman, Pl. XXVII *c* and *d*, has the eyes, the ends of the ringlets, the bead collar, and the nipples inlaid with bone. The eyebrows are marked by fine gold wire, as were, no doubt, originally the outlines of the bands which pass round and over the wig. This exceptional piece of wood-carving may be ascribed to the time of the XIXth Dynasty.

Of the two remaining objects, not reproduced, one is a pedestal of glazed steatite for the statuette of a king or god. It is $2\frac{1}{4}$ inches long, $1\frac{1}{4}$ inches wide, and $1\frac{1}{8}$ inches high, and has a flight of steps in front of the block pedestal. On the back is the usual scene of the two Nile-gods tying the plants of Upper and Lower Egypt to the symbol of unity, *sma*; on the long sides foreign captives lie prone. The glaze is now a yellow colour. The object may be of the New Kingdom period. The second is the upper portion of a statuette of Isis-Hathor suckling Horus, of a blue-glazed composition. The goddess wears the cow's horns and the disk of the sun above a circular crown of uraei, and a uraeus on her forehead. The present height is $1\frac{3}{8}$ inches; the moulding is extremely delicate.

A. W. SHORTER.



a



b



c



d

XXVII. SMALL EGYPTIAN SCULPTURES



a



b



c



d

XXVIII. EGYPTIAN WAX FIGURE, ETC

61. AN EGYPTIAN WAX FIGURE AND OTHER ANTIQUITIES.

EGYPTIAN wax models for making moulds to cast bronze figures were in the late periods put together from parts, as modern toys might be.¹ This process is known from the plaster moulds extant, and from observation of the bronzes themselves. Recently some wax figures, probably of the Middle Kingdom period, though they might also be as late as early XVIIIth Dynasty, have turned up on the market, from some northern site it is said. One of these has been acquired by the Trustees, Pl. XXVIII, fig. *a*. The feet of the figure are broken off, the condition of the wax is good, the modelling very simple and free from detail; the wax has indeed been carefully worked over to secure flowing lines. It is not very probable that a *ka* figure, the class to which this object might belong, would be made of wax. The only complete wax figures in the Museum collections are magical; there are coloured figures of the four sons of Horus, in which case the material is dictated by the easy use of pigment, and the Graeco-Roman wax figure with a piece of human hair is for use in black magic. The lack of detail on this early wax figure, and the material itself, point to its use as a model for making moulds, and if it be indeed a model it is a rare object.

The low relief of Harpocrates, probably of the late Ptolemaic or early Roman period, Pl. XXVIII, fig. *b*, is an example of decadent work; the complete nude figure in low relief presents details of interest, e.g. the cloak, and the adaptation of classical treatment.

Pl. XXVIII, fig. *c*, shows the convex, and fig. *d* the flat side of a stone object, probably used as an amulet, presumably of the Hyksos or Second Intermediate period. The bearded Pharaoh, with a strange long appendage from his crown reminiscent of the 'streamers' of figures of Palestinian gods at a later date, holds the *shem* sceptre in his right, the *w's* in his left hand; above is the winged disk, on either side a uraeus with disk. The flat side is carved in intaglio with figures of animals, including a humped bull, two goats on either side of a

¹ G. Roeder, *Die Herstellung von Wachsmodellen zu ägyptischen Bronzefiguren*, in *Zeitschrift für ägyptische Sprache und Altertumskunde*, xix. 45-67.

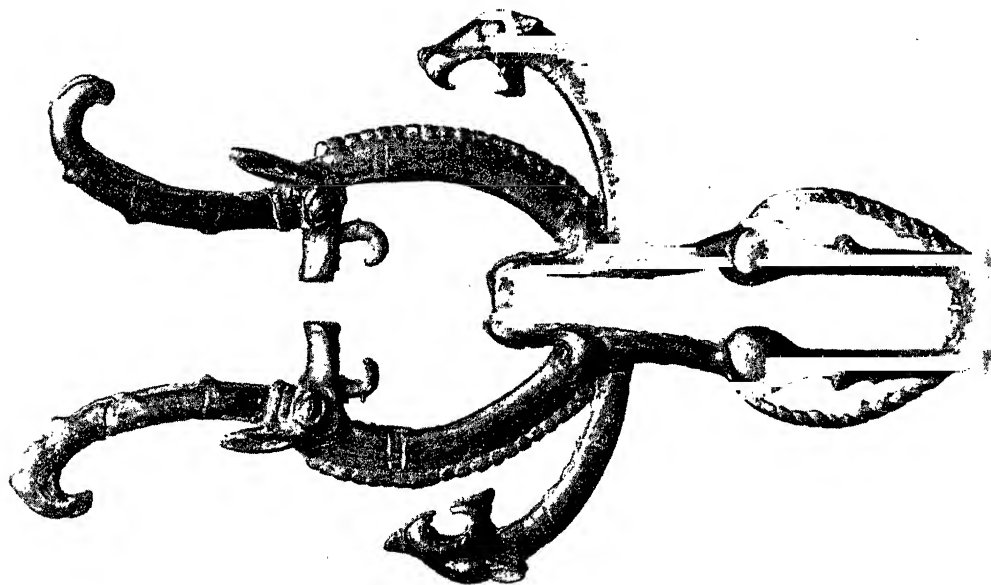
tree, and a hippopotamus. The Asiatic influence in this carving is very apparent.

The eleven scarabs illustrated on Pl. XXIX, fig. *c*, are all of rare types, not hitherto represented in the collection. The first two, nos. 63817 and 63818, are presumably of Hyksos date. The third, no. 63819, is a double-scarab, and bears the name Zeser-kha-Ra'; the fourth, no. 63820, of uncertain date, has the head of a Semite (?) over a crocodile. In the second row, no. 63821, ornamented with a cord design treated to simulate snakes, is of Middle Kingdom date; no. 63823 appears to bear the name of Apophis; no. 63825 bears the name of Rameses II, and shows that king borne on his throne by Set and Horus (?), perhaps at a *Sed*-festival; below are figures drinking through tubes, a theme of Asiatic origin. In the third row, no. 63826 shows monkeys adoring the sun-beetle; no. 63827, with an animal design, was almost certainly manufactured in Syria; no. 63822 bears the name Sekhem-kha-Ra', i.e. Neferhetep I, of the XIIIth Dynasty.

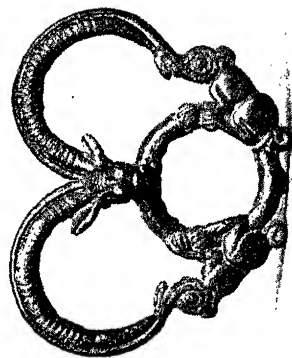
SIDNEY SMITH.

62. THREE LURISTAN BRONZES.

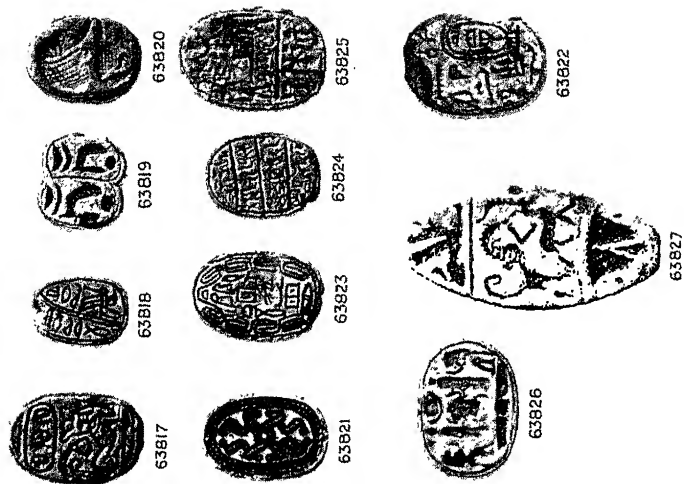
THREE more of the bronze ornaments found in the Persian province of Luristan have recently been given to the Department of Egyptian and Assyrian Antiquities, and two are illustrated on Pl. XXIX. The donor is Mr Louis C. G. Clarke, M.A., who obtained them some years ago when bronzes of this kind first began to appear in the stocks of antiquity dealers. Although presenting no types different from some already described in the *Quarterly*, Vol. V, p. 109, and Vol. VI, pp. 32 and 79, these are good examples of their respective kinds. The largest and most elaborate is shown in Pl. XXIX *a* ($7\frac{1}{4}$ inches \times $4\frac{1}{4}$ inches), a pair of fantastically shaped goats confronted, with subsidiary heads branching out from the neck of each. The complete ornament of which this was a member is described in the *Quarterly*, Vol. VI, p. 80—its use has not yet been explained. In the same place is mentioned a harness-trapping similar to the second of these bronzes, Pl. XXIX *b* ($3\frac{1}{2}$ inches \times $2\frac{3}{4}$ inches), a ring surmounted by a goat's head with great curved horns ending on each side in a small animal which clings to the ring. Behind the head an oblique bronze loop served to attach this ornament to its



a

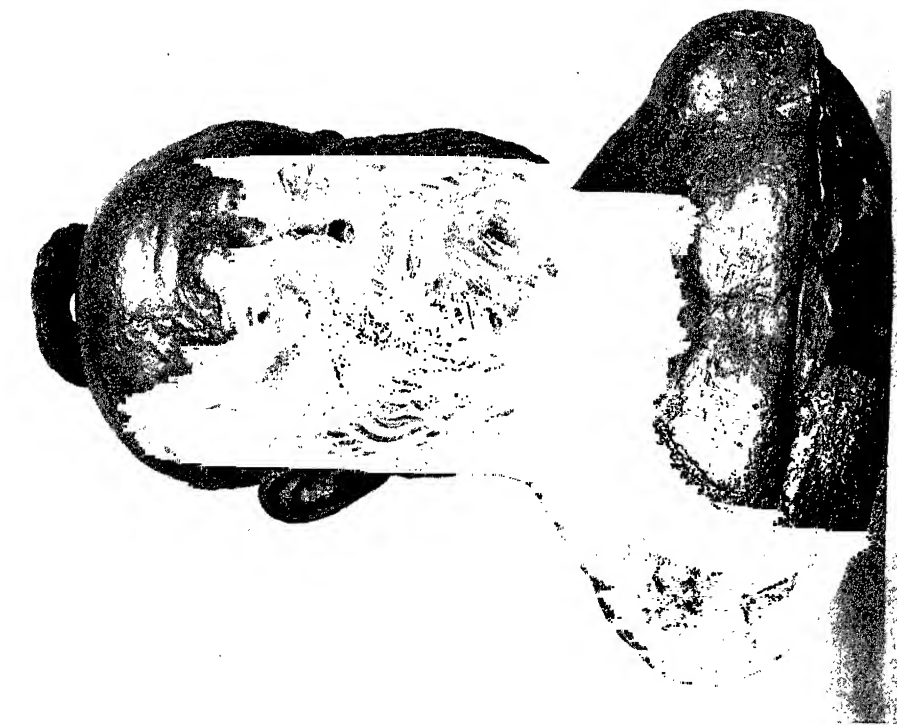


b

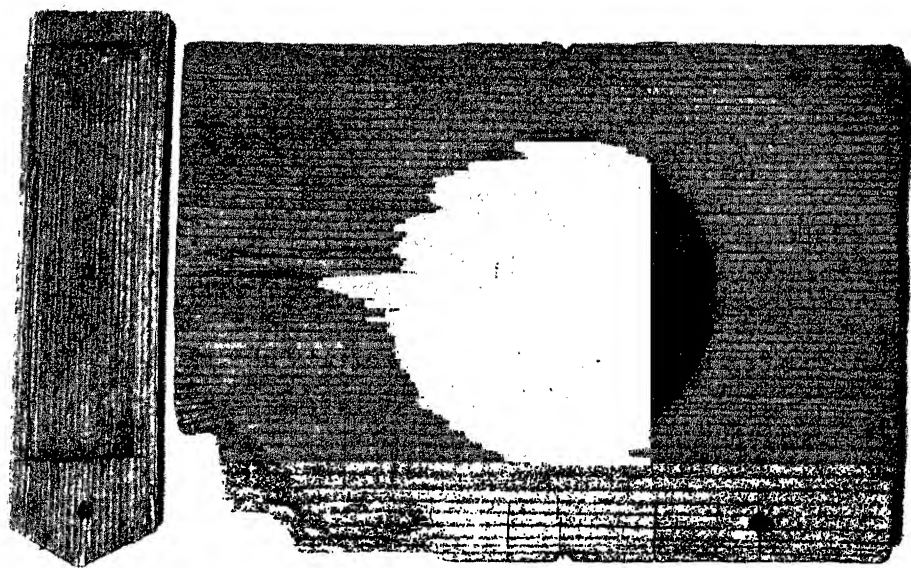


c

XXIX. EGYPTIAN SCARABS AND LURISTAN BRONZES



a



b, c

XXX. BRONZE BUST AND TABLETS FROM LONDINIUM

original backing. The third specimen is a bracelet (diam. $2\frac{5}{8}$ inches) with its two ends in the form of roughly shaped animal heads, having the lower jaws unnaturally protruding to close the link.

C. J. GADD.

63. RELICS OF LONDINIUM.

THE Roman level of the City of London is continually being pierced by deep excavations for the foundations of modern buildings, and there will soon be little to find at 12 feet from the surface. A series all the more valuable on that account has been presented by the Christy Trustees, and a few specimens of special interest are here illustrated. A bronze bust (Pl. XXX *a*), apparently of a philosopher with bald head, has been filled with lead, probably in the Roman period, and has on the crown a small hinged lid, pierced to carry a knob. In its original state the bust was hollow and open below, like some in the Department of Greek and Roman Antiquities, but the usual loops for suspension are here lacking. Busts with lids are fairly common, especially from Egypt, and references are given in Perdrizet's *Bronzes Grecs d'Égypte* (Fouquet Colln., p. 14, pl. vii); but the commentators do not explain the purpose of a covered opening at the top when the bust was not enclosed below. The filling of lead was no doubt to adapt it as a weight, and some lead is found in several examples; but the hinged lid would be more appropriate on a lamp.

Another specimen of interest (Pl. XXX *c*) is one of a pair of wooden writing tablets, with the usual sunk area for wax on the inside (again countersunk for a circular seal in the corner), and a branded inscription on the back: PROC AVG DEDERVNT and in centre BRIT PROV. This seems to record a present by the Imperial agents (procurators) in the province of Britain. Another writing tablet, $3\frac{1}{2} \times 2\frac{1}{2}$ inches, is countersunk on the back for the cord and the seal which covered the knot; and a third is of label form (Pl. XXX *b*), pierced for attachment.

On Pl. XXXI is represented a selection of the smaller finds, most of them exceptional. A silver pin (no. 1) has the head in the form of a hand holding a pomegranate, and the bronze pin (no. 2) had a flat openwork head with a pair of wire pendants. Of the other pins (nos. 8, 11), one has a gold head, the other was simply turned. Two

bronze brooches are figured (nos. 3, 9), one a figure-of-8 made of wire, the other harp-shaped with wire loop for the chain (no. 10) that once attached it to another brooch. The bow has an enamel inlay of two colours. The gold ornaments (nos. 4, 5) are a single openwork link of a necklet, and an ear-ring in the form of Hercules' club with glass cabochons. A toilet implement (no. 6), from a set attached to a ring, has a gilt mask; and two of many styles for writing on wax tablets have an illegible maker's mark stamped on the shaft just below the spade-shaped eraser. Styles are common in London and York, but comparatively rare outside these business centres; and the series includes many iron tools such as pruning-knives and double spatulas perhaps used by potters. The specimens are from various building-sites and cannot all be dated precisely, but the best date from the early Roman period.

R. A. SMITH.

64. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES.

PALAEOLITHS from definite levels in plateau and terrace gravels at Farnham, Surrey. *Presented by Major A. G. Wade.*

Quartzite palaeoliths in twelve groups from the stratified cliff at Oldoway, Tanganyika. *Presented by Dr L. S. B. Leakey.*

Series of flints from the Tabun cave, Mount Carmel. *Presented by the British School of Archaeology in Jerusalem and the American School of Prehistoric Research.*

Microlithic flints and cores from West Keal, Lincs. *Presented by Dr Grahame Clark.*

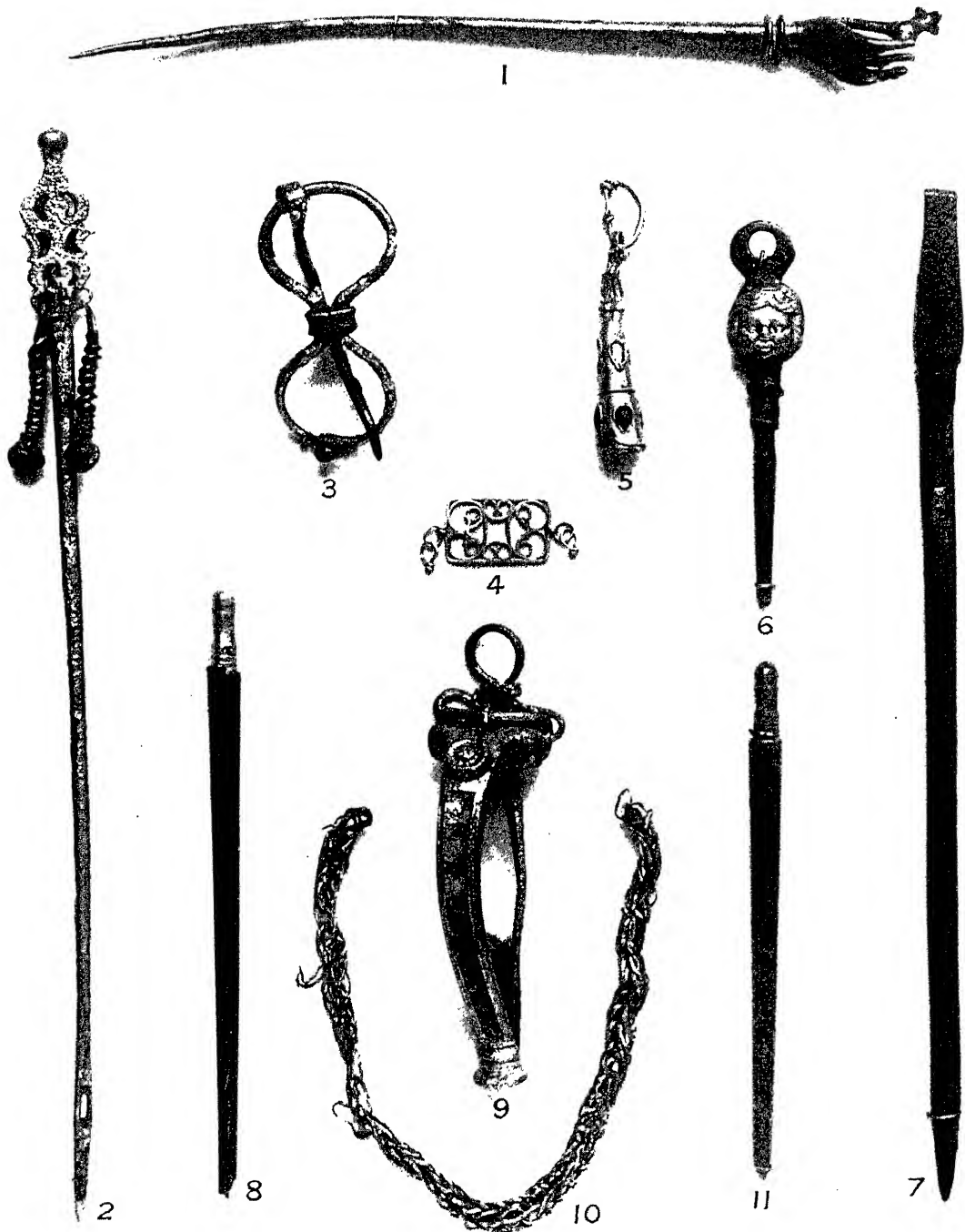
Nine microlithic flints of the Tardenois culture from N. Africa. *Presented by M. M. Reygasse.*

Beads of deer teeth, probably from a cave burial in Spain. *Presented by Dr W. L. Hildburgh.*

Wooden paddle of Early Bronze Age from Jay Wick, Clacton-on-Sea. *Presented by Mr Hazzledine Warren.*

Two flint scrapers and pottery fragments of the Bronze Age from Fort Harrouard, Eure. *Presented by Mr G. C. Dunning.*

Romano-British pottery and tools of bone and antler found at Lancing, Sussex. *Lent by Dorset County Museum.*



XXXI. RELICS OF LONDINIUM

Early British brooch, two Roman styli, and Saxon bone pin from the City. *Presented by Dr C. Davies Sherborn.*

Lead fragment inscribed with a curse in Latin, from Moorgate.

Gold signet-ring found at Kidwelly Castle, Carmarthenshire, and attributed to Sir John Digby (d. 1533). *Presented by Earl Cawdor.*

Four buttons of unusual form, eighteenth century. *Presented by Mr Francis Buckley.*

Mourning-ring with enamelled bezel, dated within 1795. *Presented by Mrs Clementi Smith.*

COINS AND MEDALS.

Four rare gold coins of Johore of the seventeenth and eighteenth centuries. *Presented by Mr Basil M. O'Connell.*

Twelve gold and silver passes of the old London Transport Companies. *Presented by the London Passenger Transport Board.*

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Small bronze vessel with plaited cord decoration. From Luristan. *Purchased.*

A scarab in animal form. *Presented by Mr M. Nahman.*

A clay demon mask from the rubbish heap at Ur. *Presented by Miss Holbech.*

An alabaster vessel with lugs, bearing a Himyarite inscription in characters formed by points. *Presented by Dr L. A. Lawrence.* This, with the coins which the vessel contained, was published by Mr. J. Walker in *Le Muséon*, 1933, p. 273.

Two Egyptian faience figures. *Presented by Mr S. R. K. Glanville.*

A small vase from Petra. *Presented by Mr H. G. Palmer.*

ETHNOGRAPHY.

Boy's initiation mask from the Maragoli Bantu, and water-pipe for smoking 'bhang' from the Jaluo tribe, Kenya Colony. *Presented by the Venerable Archdeacon A. E. Owen.*

Stone celts, iron bracelet, and other archaeological objects, from various sites in the Gold Coast; and samples of the raw materials and outfit of tools for the manufacture of bark-cloth, mordants, and

dyes, from the Gold Coast and Ashanti. *Presented by Capt. R. P. Wild.*

Specimens of woodwork and pottery from the Esa Somali, and a series illustrating the manufacture of pottery by Midgan women, from British Somaliland. *Presented by Mr A. T. Curle.*

Fragment of a clay slab, with part of a draped figure in relief, found in the river-bed at Bankipore, Patna, India. *Presented by Lady Bourdillon.*

A series of ethnographical specimens, chiefly from Melanesia and Zululand, and two ancient pottery heads from the Gold Coast. *Presented by the Buckinghamshire Archaeological Society.*

Ethnographical series from the Menjie-Mey tribe, Batouri District, French Cameroons. *Presented by Mr G. Merfield.*

Ethnographical series from various parts of Nigeria and the Sudan. (Collected by the donor's late husband Capt. F. M. Dorrington, W.A.F.F.) *Presented by Mrs F. Dorrington.*

Silver and copper charm case with the eight lucky emblems of Buddhism in relief, from Tibet. *Presented by Dr Gwen Hilton.*

Stuffed human head from the Lower Fly River, New Guinea. *Presented by Capt. F. C. Bradley.*

Silver charm case ornamented with turquoise cloisonné, from Tibet. *Presented by Miss L. Alleyne.*

Gilt wooden miniature shrine for Buddha, from Siam. *Presented by Dr L. Adam.*

Hafted stone hammer and stone and glass arrowheads from graves in Southern Peru and Northern Chile. *Presented by Mr A. B. Hawes.*

Series of ancient stone implements of palaeolithic and neolithic types, from various sites in Sierra Leone, West Africa. *Presented by Mr J. D. Pollett.*

MANUSCRIPTS.

'Genealogy and History of the House of Warren', by J. T. Potter, 1933; Add. MS. 43799. *Presented by the compiler.*

Pedigree of the Garden family of Redisham, co. Suffolk, by Capt. T. G. Carter, R.N., 1934; Add. MS. 43806. *Presented by the compiler.*

Diaries of Richard Cobden in America, 1835 and 1859; Add. MSS. 43807 A, B; 43808 A, B (supplementing Add. MSS. 43647-43678). *Presented by Mrs Fisher Unwin.*

Diaries of Mrs Louisa Edwards on a visit to India, 1883-4; Add. MSS. 43809-43813. *Presented by Mr G. L. Edwards, M.I.C.E.*

Diaries of the Rev. Henry White, brother of Gilbert White, 1781-4; Add. MSS. 43814-43817. *Presented by the Misses Martelli.*

Diary and Letters of Lieut. A. M. Lang, 1855-9, covering the period of the Indian Mutiny, with three volumes of printed matter; Add. MSS. 43818-43825. *Presented by Mrs A. M. Lang.*

A. W. Rehberg, *Ueber das Verhältniss der Metaphysik zu der Religion*, Berlin, 1787, printed, with pencil notes by S. T. Coleridge; Add. MS. 43826. *Presented by Mr Bernard Flexner.*

'Charta Musarum', showing contemporary sculptors, poets, painters, and musicians down to 1900, compiled by Herbert Bedford; Add. MS. 43828. *Presented by the compiler.*

Fifteen letters of scientists to E. J. Lowe; Add. MS. 43829. *Presented by the Royal Meteorological Society.*

Letter of Ellen Terry to a child, and signed photograph, 1904; Add. MS. 43830 V. *Presented by Dr E. G. Millar.*

Letter of John Ruskin to Miss Beevor, with four photographs; Add. MS. 43830 W. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Autograph poems by Gonnoské Komai, in English; Add. MS. 43830 Z. *Presented by Mr C. E. Grunspan.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

Chinese manuscript: Descriptions and coloured pictures of various social types. Nineteenth century. Fol. *Purchased.*

Chinese manuscripts: Yung lo ta tien, the encyclopaedia of the Emperor Yung Lo; pts. 3527-8, 13,822-4, and 20,197. 3 vols. Twentieth century. Fol. *Presented by the National Library, Peiping.*

A Chinese version of the Avatamsaka-sūtra, chaps. 26-9, in 4 vols., illustrated. Seventeenth-eighteenth century. 4°. *Presented by Mr C. A. S. Williams, 7 King Charles' Road, Surbiton.*

PRINTS AND DRAWINGS.

Henry Edridge: St Mary's Church, Taunton. Drawing. *Presented by Mr C. H. V. Bancalari.*

Forty-three miscellaneous prints. *Presented by Miss Salt.*

Two series of etchings illustrating Prague. *Presented by M. Jaroslav Skrbek.*

Etienne de la Vallée-Poussin: A lute-player. Drawing in pen and wash. *Acquired by Malcolm Exchange.*

A. W. Lloyd: Five pen and ink drawings for 'Impressions of Parliament' in *Punch*. *Presented by the artist.*

John Pinkerton Hull: Distant view of Preston, Sussex. Water-colour. *Presented by Mr Victor Hull.*

Charles Wilkin: Lady Charlotte Duncombe, after Hoppner. Stipple-engraving. *Presented by Mr Kenneth Sanderson.*

Donald Graeme Maclaren: Two Drawings. *Presented by Sir Robert Witt, C.B.E.*

Pietro Francesco Mola: A Queen taking an oath at an altar. Drawing. *Acquired by Malcolm Exchange.*

Walter William Oules, R.A.: Sketch-book, and a series of sketches of Dr King, Bishop of Lincoln (1899). *Presented by Miss Catherine Oules.*

Sorolla: Study of a Female Torso; Rodin: two nude studies. *Presented by Mr Louis C. G. Clarke.*

Roger Fry: Ten architectural lithographs. *Presented by Miss Margery Fry.*

Sir Frank Short, R.A.: Original copper plate of the aquatint, 'The Evening Star in her last Berth'. *Presented by the artist.*

John Copley: The lithographic stone and drawing for his 'Opera Glasses'. *Presented by the artist.*

John Ogborne: Nell Gwynn, after Lely. The original copper plate. *Presented by F. B. Daniell & Son.*

EXHIBITIONS

THE special exhibitions of prehistoric material at the head of the main staircase have been continued, the following having been held since the last report (Vol. VIII, p. 168). The palaeolithic suc-

cession at Farnham, Surrey, has been illustrated by specimens in the Department of British and Medieval Antiquities supplemented by loans from several collectors, the geological map and diagrams showing the plateau and river gravels that yielded the specimens. Miss Caton-Thompson exhibited a type series of flint implements excavated in the Kharga oasis west of the Nile. Miss E. W. Gardner was responsible for the geology, and a wax model of the main excavation was lent by the Wellcome Historical Medical Museum. A display of the principal pottery and metal finds from British and Roman sites at Colchester was made possible by the co-operation of the Colchester and Essex Museum, and many of the exhibits will be presented by the Excavation Committee. Two minor exhibits were ornaments from a grave about A.D. 900 at Claughton Hall, Lancs., on loan from Major J. Fitzherbert-Brockholes, and the 'Lyonesse' beaker of the Early Bronze Age, excavated on the foreshore at Clacton-on-Sea by Mr Hazzledine Warren.

GENERAL CATALOGUE OF PRINTED BOOKS, VOL. IX

THE ninth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in December 1934. This instalment carries the letter B from the heading BAETA to that of BANZY in 1,000 columns, a section spanned in the previous edition within the compass of 453 columns. The volume contains no heading larger or more important than that of BALZAC (HONORÉ DE) (twenty columns); the expansion, which is above the average, being due to the numerous accessions under such English surnames as BAILEY, BAKER, BALL, and BANKS.

REPRODUCTIONS

IN connexion with the tercentenary of the death of Sir Thomas More, coloured collotype reproductions have been issued of Holbein's portrait drawings of Bishop Fisher and of the Englishwoman generally identified as Margaret Roper, at 2s. 6d. each.

APPOINTMENTS

THE Principal Trustees have made the following appointments:

As Assistant-Keeper in the Department of Coins and Medals :
Mr Derek Fortrose Allen, of Magdalen College, Oxford.

As Temporary Assistant Cataloguers in the Department of Printed Books : Mr Anthony Thompson, B.A., of Magdalene College, Cambridge; Mr Charles Geoffrey Allen, B.A., of Brasenose College, Oxford.

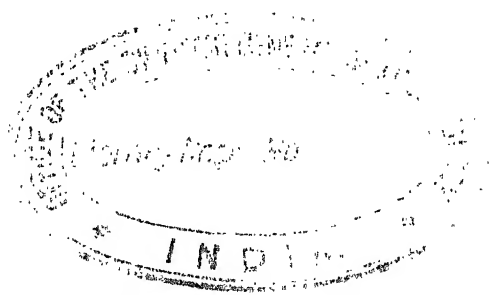
BRITISH MUSEUM QUARTERLY
VOLUME IX. NUMBER 4. MAY, 1935





XXXII. DRAWING BY GIOVANNI BATTISTA TIEPOLO

THE BRITISH MUSEUM
QUARTERLY — VOL. IX. NO. 4



LONDON
PUBLISHED BY THE TRUSTEES
1935

Sold at
THE BRITISH MUSEUM *and by*
BERNARD QUARITCH 11 *Grafton Street London W.1.*
HUMPHREY MILFORD *Oxford University Press London E.C.4.*
KEGAN PAUL, TRUBNER & Co. LTD.
38 *Great Russell Street London W.C.1.*

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

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65. A DRAWING BY GIOVANNI BATTISTA TIEPOLO.

THE large and brilliant drawing (Frontispiece) by Giovanni Battista Tiepolo of the death of a monk,¹ purchased out of the Malcolm Exchange Fund, is an important addition to the work of a draughtsman who is quite inadequately represented in the Department. The manner and style of the present drawing are unmistakably and characteristically those of Giovanni Battista: if confirmation of an obvious attribution were needed it would be found in the close correspondence of the drawing with a picture, rather an exceptional thing in the case of Tiepolo drawings. This picture, only slightly larger than the drawing, belonged in 1891 to the Rt. Hon. G. A. F. Cavendish Bentinck and was sold at Christie's in the Martin Sale on 28 March 1924, lot 117, but its present whereabouts is not recorded. Its composition is almost exactly that of this drawing, but while in the latter the deathbed scene takes place in full sunlight, in the former the monk is dying, more appropriately, in a gloomy cell. The intrinsically solemn scene is not exactly caricatured but is treated in a vein of macabre irony: the countenances of the mourning monks are slightly ape-like and their grief sub-human. The note is characteristic of one side of Tiepolo, and we find it constantly recurring. A. E. POPHAM.

66. TWO UNDESCRIBED ENGRAVINGS BY WILLIAM BLAKE.

TWO undescribed stipple engravings by William Blake have been recently acquired through the Florence fund with the aid of a donation from Mr C. H. St John Hornby. The first is the figure of a child in open landscape entitled *The Child of Nature*, and designed and published by Charles Borckhardt, 1818. Borckhardt was a miniature painter who exhibited at the Royal Academy between 1784 and 1810, and at the British Institution in 1825. In spite of the alien design, the character of Blake's style comes clearly through his stipple engraving. The second engraving should have been a pendant, but all that remains of it is the title *The Child of Art*, and the signatures of Borckhardt and Blake. Blake's engraving is covered by a later anonymous mezzotint (a landscape reminiscent of Richard

¹ Pen and brown ink and brown wash on white paper, 42·8 × 30 cm.

Wilson) on the same plate. Beneath the mezzotint can be traced the indication of a figure of the same character as *The Child of Art*. As no other impression has come to light it is impossible to say whether *The Child of Art* was ever completed and published. It is to be hoped that this note may lead to the discovery of a proof of the engraving before it was obliterated. The engraving of *The Child of Nature* is known in one other impression, this time in colour, in the collection of Lt.-Colonel W. E. Moss. A. M. HIND.

67. VARIOUS PURCHASES OF DRAWINGS.

A DRAWING by the mannerist Jean Cousin (b. about 1522, d. about 1594) reinforces the rather meagre representation of French sixteenth-century draughtsmen. The subject is not very clear; Jupiter with his eagle and his thunderbolt seems to be threatening Cupid, who runs to Venus, lying on a couch, for protection. It is signed in the left bottom corner 'IO CVSIN^o senon. inuenter' and the name 'Jehan Cousin' is inscribed by a different but contemporary hand on the couch. The term 'inventor' appended to the signature suggests that it is the design for an engraving or woodcut, but I can find none such corresponding. It is a delicately executed drawing in pen and ink, heightened with white and washed with faded pink, and measures 16.1 × 24.1 cm. It came from an album formerly belonging to the Earl of Essex at Cassiobury Park, which was sold at Hodgson's on 24 November 1922, lot 875. Three fine drawings by Dirick Vellert and another of the Antwerp School in the same album were acquired for the Museum in 1923, but the present drawing had been lost sight of in the meantime.

The drawing by James Stephanoff, dated 1819, which gives a fanciful arrangement of the Phigaleian Frieze and other Greek sculpture in the British Museum, is an interesting pendant to the large drawing by the same artist presented by Mr George A. Simonson (B.M.Q., Vol. VIII, No. 4, p. 140). Though it has little importance from the archaeological point of view the drawing is of interest as an early Museum interior and as representing a *genre*, which one might term the archaeological conversation piece, specialized in by Stephanoff.

A sketch-book containing forty-three landscape and tree studies in

pencil by John E. Ferneley (1781-1860), dated 1812, and four by the latter's son Claude Lorraine Ferneley (1822?-92?) introduce two artists of whom the younger was not represented in the Museum in any form. Like the elder Ferneley he was of some repute as a sporting artist, and a number of drawings in two of the sketch-books are studies for pictures of this description. The others contain rather inferior landscape and topographical drawings and sketches of armour copied from Francis Grose's *Ancient Armour and Weapons*, 1786.

A. E. POPHAM.

68. TWO GIFTS OF DRAWINGS AND PRINTS.

TWO important gifts have come to the Museum in response to the note of *desiderata* in the Guide to the *Exhibition of the Past Hundred Years* in the Department of Prints and Drawings.

The first of these is a fine drawing by Puvis de Chavannes presented by Mr Kenneth Clark, Director of the National Gallery. It is a study in black chalk of two figures for a mural decoration, *Le Bois Sacré cher aux Arts et aux Muses*, on the staircase of the Palais des Arts at Lyon (painted 1883-4). The figures represent Architecture (seated), and Sculpture (standing). A cartoon including further figures, and the finished panel, are reproduced in the *Gazette des Beaux-Arts*, 1920, ii, pp. 239 and 242. The decoration in the Palais des Arts also included panels illustrating *La Vision Antique*, *L'Inspiration Chrétienne*, and allegorical figures of the Rhône and Saône.

The second gift, from the Hon. Katherine Thring, includes four large portrait drawings in coloured chalks by George Richmond, a water-colour by P. S. Munn of Nant Francon, a large and rare satirical print by Robert Pollard after Miss Catherine Fanshawe, entitled *Politics*, and numerous other prints, chiefly portrait and topography. The Richmond drawings represent Mrs John Cardwell (1780-1865), Charles Cardwell (1817-91), the first Lord Thring (1818-1907), and Lady Thring (d. 1897).

A. M. HIND.

69. THE ALFRED W. RICH BEQUEST.

THE Executors of the late Mrs Holliday (formerly Mrs Alfred W. Rich) offered to the British Museum and the Victoria and Albert

Museum a choice of drawings from the collection of the late Mr Alfred W. Rich (b. 1856, d. 1921). The selection made for the British Museum included nine water-colours by Rich himself, and six water-colours and drawings by other artists. Those by Rich make the Museum collection of his work thoroughly representative, and show him as one of the most capable water-colourists of the last fifty years.

The other drawings are flower-pieces by Jan Frans van Dael, Francis E. James, and Ursula Tyrrwhitt, portrait studies by David Muirhead and Henry Tonks, and an early architectural study at Dieppe by Ambrose McEvoy.

A. M. HIND.

70. A DRAWING OF THE ROYAL ACADEMY BY HENRY SINGLETON.

THE Department of Prints and Drawings has recently had the good fortune to acquire a most interesting pen and wash study on blue-grey paper by Henry Singleton (1766-1839). This drawing (Plate XXXIII *a*) is evidently a preliminary sketch for the portrait-group known as 'The Royal Academicians assembled in the Council Chamber to adjudge the Medals to the successful students in Painting, Sculpture, Architecture and Drawing', which was painted by Singleton on commission in 1793-5. This large canvas hangs to-day in the Assembly Room of the Royal Academy, to which institution it was presented by Philip Hardwick, R.A., in 1861. It was engraved by Cantelowe Bestland in 1802, and reproductions both of the drawing and of the engraving (Plate XXXIII *b*) are given in the accompanying illustration for the purpose of comparing the preliminary sketch with the finished picture. It will be noted that they differ from each other considerably both in the grouping and attitudes of the figures and in the arrangement of the sculpture in the room. Mr A. J. Finberg has very kindly communicated to me certain extracts from the unpublished parts of the Diary of Joseph Farington, R.A., which throw a considerable light on the history of the picture. Farington himself sat for his portrait in it on 5 May, 3 and 8 June 1794, and went to see it, when it was almost completed, on 13 June 1795. We can thus determine almost exactly the dates of its making.

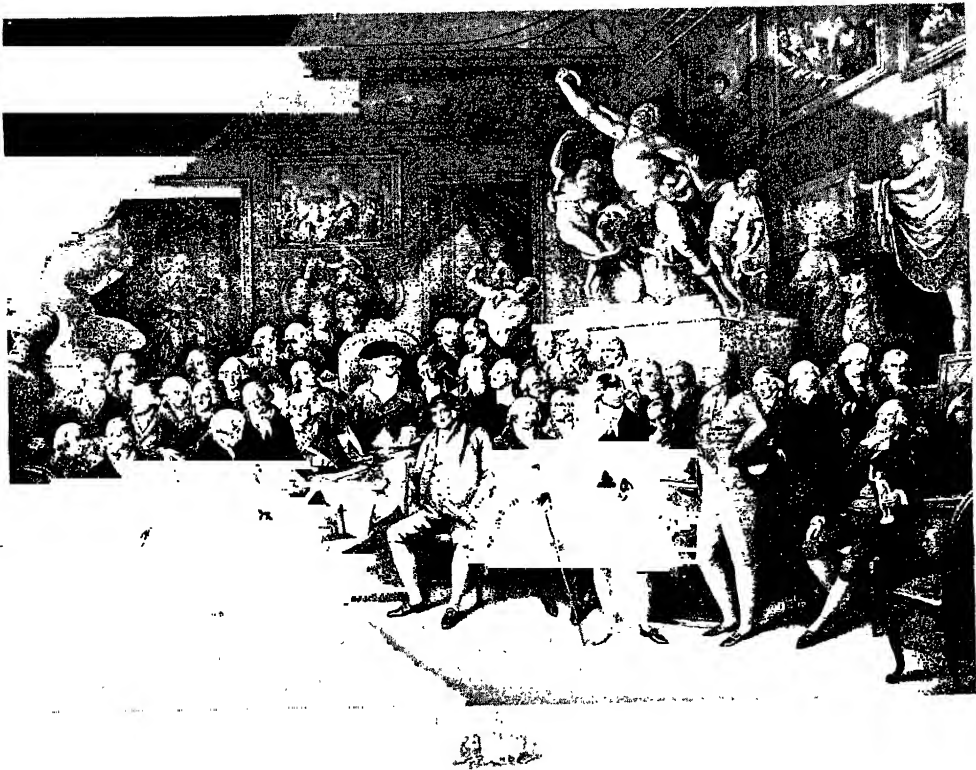
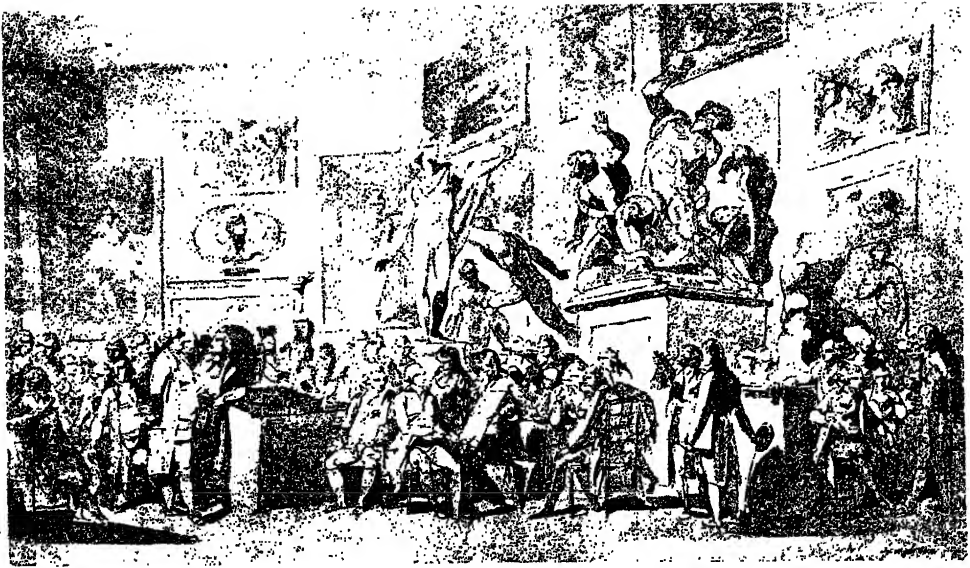
Other extracts from the Diary tell of the considerable dissatisfaction which the painting aroused amongst certain Academicians, mainly the Sculptors and Architects, who complained that they had not been given sufficiently prominent positions in it. Amongst them Farington mentions George Dance and Joseph Nollekens, and tells us how 'Mrs N. expressed herself warmly on the disrespect shown to Nollekens'! There is in existence a key to some of the portraits in the finished picture, but this is of little use in the identification of the persons represented in the sketch owing to the faces in the latter being so indeterminate, and the figures being in different positions. However, the stout gentleman seated in the foreground at the near end of the table would seem to correspond with the figure of Sir William Chambers, who occupies the centre foreground in the picture, while he in glasses standing on the left of the table may perhaps be identified as Joseph Wilton, the sculptor and Keeper of the Academy, who in the picture occupies a much humbler position in the centre of the group on the left. At the far end of the room by the chimney-piece may be espied Angelica Kauffmann and Mary Moser (or Lloyd), the flower-painter, both of whom were elected Foundation Members of the Academy in 1769. The cocked-hatted figure of the President, Benjamin West, who commands the central position in the painting, is, curiously enough, absent from the drawing, and the Presidential Chair stands empty at the further end of the table. Yet another difference will be noted in the sketch, and that is the appearance in the foreground of the young Academy students submitting their work for approval by their elders. This certainly adds a touch of considerable spontaneity to the composition, and one might well be tempted to think that the drawing was actually made on the spot, perhaps while the Members were awaiting the arrival of their President to call the Council to order and proceed with the business of the day. In connexion with this drawing it might be of interest to mention three others already in the Department which have certain affinities with it from the point of view of subjects. One of these is a small version in water-colour and Indian ink of John Zoffany's well-known *Life School in the Royal Academy*, painted in 1772, and now in the collection of H.M. the King. Unfortunately

this drawing cannot be claimed as an original study for the picture but only as an early copy of it, being signed and dated *I.S.* 73. The other two consist of a pair of humorous portrait-groups representing Students at the British Institution in 1806 and 1807, by that brilliant painter both of caricatures and of charming water-colour portraits in the twenties and thirties of the last century, namely Alfred Edward Chalon. Happily most of the figures in these two drawings have been identified, and although strongly caricatured, they form a most interesting portrait-record of some of the artists of the time.

EDWARD CROFT MURRAY.

71. AN EARLY FRENCH PRINTED HERBAL

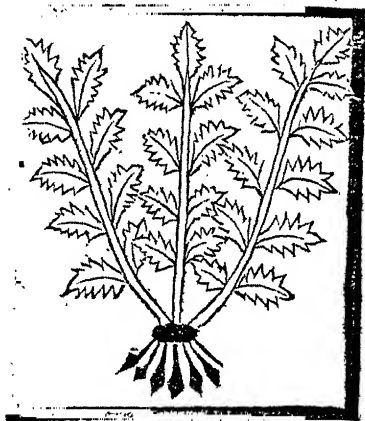
THE Museum collection of early printed books has recently been enriched by an item of unusual interest in the shape of a French herbal. The title, the first letter of which consists of an exceptionally elaborate L with human faces and a fantastic long-beaked fish, runs as follows (contractions resolved): 'Le grant herbier en francois. Contenant les qualitez vertuz & proprietiez des herbes: arbres: gommies: & semences & pierres precieuses Extrait de plusieurs traictiez de medicine: comme de Avicenne, de Rasis, de Constantin, de Isaac: & Plateaire. selon le commun vsage: bien correct Imprime a Paris par Pierre le Caron'. Beneath is the carefully executed device of Le Caron: the eagle of St John and the lion of St Mark standing on a wall which surrounds a plantation and supporting a shield with the initials P C, beneath them the word 'franboys' (i.e. franc-bois, a park?) on a scroll. The text and the device are repeated in colophon form on the last leaf, with the further qualification of Le Caron as 'Imprimeur libraire demourant en la rue de la juyfrie: a lenseigne de la rose. Ou a la premiere porte du palais', these addresses being those of his printing-office and his book-shop respectively. On the verso of the title-leaf is the well-known woodcut of an author-saint seated at his desk and handing over his book to a group of his disciples which appears to have been common property of a number of Parisian printers. The book itself is a medium folio of 170 leaves in double columns and contains 306 small square woodcuts of the plants, &c., described in the text; their execution varies in quality,



XXXIII. DRAWING BY HENRY SINGLETON, AND PRINT BY
CANTELOWE BESTLAND

lieu non labouré; & en prez, & semble
 q̃lle ait ainsi cōme vne vertu diuine, et
 sūpt le soleil. Elle a les branches cor-
 tues; & est sa fleur de couleur du ciel.
 Quāt le soleil se lieue celle fleur se eu-
 ure, & quāt il est couchie elle se recloft.
 Celle herbe mēgee dault cōtre ventin, &
 aussi dault son ius quāt on le boit. Et
 se on a morsure de beste venimeuse soit
 broyee & mise sus. Son ius aussi dault
 pour destouper l'opilation du foye & de
 la rate qui est faicte de chaleur, & dault
 contre le schaufoison du foye.

De Strofularia



Strofularia cest strofulai-
 re. cest vne herbe qui croist
 en lieu fermes / & p espe-
 cial es cōdes, & diēt en tēps
 de ste & de priptēps, & se espart & estend
 sus terre. La racine de ceste herbe soit
 feschēe & mise en poulbre, & avec miel en
 soit fait electuaire q̃ soit dōne a mēger.
 Cōtre escroeles & glādes a ieun au ma-
 tin & au soir & ieusne le malade iusq̃s a
 tierce, ou q̃ on face touxtelez q̃ on men-
 gue. & boye ap̃s de 60 vinblāc de my ha
 (nap,

De Spodio.



Spodiū cest os de elefant
 brusle. il est froit au secōd
 degre; & sec au tier. Le os
 fant a os q̃ sont aussi fer-
 mes q̃ dens; & ceulx ne sōt point bruslez
 mais en fait on diuers offices cōme pei-
 gnes & tabletes. Il y a aussi autres os
 plains de moele q̃ on brusle, & les appel-
 le on spodiū. On le cōtre fait & sophisti-
 q̃ on aucūe fois de os de chien bruslez, au-
 cūe fois de marbre brusle; mais cestuy
 est trop pesant. Cestuy spodiū doit
 estre esleu qui n'est pas trop legier; et q̃
 est blanc. Il n'est pas moult cher et si a
 grant vertu. On le met en strop pour re-
 froidir. Sa poulbre dōne a boire avec
 ius de plantain dault cōtre flux de ven-
 tre a sang, & aussi a ceulx qui crachent
 le sang par la bouche. Sa poulbre
 aussi mise de dēs les narines arreste le
 flux du sang du nez. Il estaint et oste
 la soif.

De Strudo

but the best of them are very delicate work. The reproduction on Pl. XXXIV is from leaf X ii verso.

The text of the Grant Herbarium differs entirely from that of other French herbals of the period in not being a more or less close adaptation of the 'Hortus sanitatis'. It is not known to have been printed more than twice in the fifteenth century, although it became popular in the first half of the sixteenth; the earliest edition hitherto represented in the Library dates from about 1540. The present edition is one of the two accepted by all the authorities as prior to 1501, but it does not appear to be possible to date it precisely, the chronology of Le Caron's career being very uncertain owing to his habit of omitting the year of printing from his colophons.

The copy here described is probably the finest of those recorded, which number only four altogether. It is quite perfect and excellently preserved, the woodcuts being entirely uncoloured. Moreover it is enclosed in a very tasteful binding of crushed blue morocco with gold stamps signed by the well-known Parisian binder Chambolle-Duru and dating from about the middle of last century. It formerly belonged to Baron Jérôme Pichon and was included in the sale of his books in 1897.

Bibliographical references: Pellechet 1102, Gesamtkatalog der Wiegendrucke 2313, Claudin, *Histoire de l'imprimerie en France*, vol. ii, pp. 83, 84. V. SCHOLDERER.

72. AN EARLY EDITION OF THE 'FASCICULUS TEMPORUM'.

THE Department of Printed Books has acquired a copy of the *Fasciculus Temporum* of Werner Rolewinck, printed by Conrad Winters at Cologne on 5 November 1476. This book, together with an edition of the *Legenda Aurea* of Jacobus de Voragine finished on the same date and not represented in the Museum collection, ranks as the first dated work issued from Winters's press. The edition is one of the earliest of this popular historical compilation, having been printed within two years of the appearance of the first in 1474. It is a rather large folio with an exceptionally wide type page, which gives the book peculiar proportions. The work contains

rough woodcut illustrations and diagrams in the text, and bears beneath the colophon the device of the printer, to which he has drawn attention by the words 'meo signeto signatum' in the colophon itself. This device and the unusual verbal allusion to it are elsewhere found only in Winters's edition of the *Legenda Aurea*. The copy now acquired is a perfect one and contains the book-label of George Dunn, of Woolley Hall.

L. A. SHEPPARD.

73. BOOKS PRESENTED BY MR ARTHUR GIMSON.

THROUGH the generosity of Mr Arthur Gimson there has been acquired by the Department a group of English books, mainly of the sixteenth century, of particular interest and value. Of the ten works composing the gift four are possibly unique; two are to be found in only one other library; while four, although recorded in one or more public libraries, have hitherto been lacking in the National Library of the country of their origin. Mr Gimson has enabled the British Museum to bring these books into their proper haven and to fill gaps, the existence of which has hitherto been regretfully endured, previous offers of the books having to be ignored owing to lack of funds. This is notably the case with the five extremely rare early books on English law, none of which is in the British Museum, two being apparently unique and two recorded elsewhere only in America:

The Boke for a Justyce of the Peace. W. Middilton: Londini, [1544.] 8°. Only one other perfect copy known.

Parvus Libellus (Carta Feodi.) W. Myddylton: Londini, 1545. 8°. Only one other copy known.

The Maner of kepyng a Court Baron & a Lete. W. Midditon: Londini, 1547. 8°. Possibly unique. Not recorded in Pollard and Redgrave, *Short Title Index*.

Returna Breuium. R. Redman: Londinii, 1541. 8°. Only three other copies known.

Modus tenendi unum Hundredum siue Curiam de Record. W. Myddylton: Londini, 1547. 8°. Only three other copies known. Equally important in the same kind is:

This is a true copy of the ordynaunce made in the tyme of the reygne

of kynge Henry the vi. to be obserued in the Kynges Eschequier, by the offycers and clerkes of the same. R. Redman: London, [1541?] 8°. Apparently unique. (Reference for all the above: Beale, *Early English Law Books*.)

In a different category, though also of London origin, are:

Een copye van eenen brief gesonden wt Irland, vā eenen Edelman aen zijnen goeden Vrint, om te laten weten, de groote Victorie die Godt het Coninckginnen Volck verlent heeft teghens die Rebellighe die op de Sterckte warē. [John Alde: London, 1581.] 4°. An apparently unique and unrecorded Dutch version of a lost English original printed by John Perrin in London. Being an account of the siege by Baron Grey, Queen Elizabeth's Lord Deputy of Ireland, of the Fort del Ore, near Smerwick, Co. Kerry, in 1580.

A true Reporte of the taking of the great towne and Castell of Polotzko, by the King of Polonia. [London,] 1579. 8°. A very early news-tract, unrecorded in the *Short Title Index*, with a fifteenth-century woodcut of London used to represent the Russian town.

In Mr Gimson's donation are included two works of later date, of the first of which there are recorded only two copies: The British Museum possesses only an incomplete copy of the first, and no copy of the second: *Gervase Markham: A Way to get Wealth: Containing the Sixe principall vocations or callings, in which everie good Husband or House-wife may lawfully imploy themselves.* 6 pt. N. Okes for J. Harrison: London, 1631. 4°.

R. Turner: A View of the Heavens: being a short, but comprehensive System of Modern Astronomy. S. Crowder & S. Gamidge: London, 1765. fol. The first edition, with diagrams and volvelles.

W. A. MARSDEN.

74. MAP OF ENGLAND BY PETRUS PLANCIUS.

THE Department of Printed Books (Map Room) has purchased a copy of the second edition of a rare engraved map of England, Wales, and Ireland. Surrounded by a decorative border and embellished with ships and sea-monsters, it measures 543 × 386 mm. There is no title, name of publisher, or date, but a finely engraved cartouche surmounted by the Royal arms of England contains

descriptions of England and Ireland in Latin and the name of a well-known Dutch engraver, Baptista van Doetecum. In 1927 a copy of the first edition of the map was reported in Holland, and was identified as drawn by Petrus Plancius of Amsterdam, who was famous as a preacher as well as a cartographer, and published in 1592. Last year another copy was discovered at Durham. The second edition is identical with the first except that it has graduations for longitude and a mistake in the Latin of the engraver's privilege is corrected. It was probably published in the same year or in 1593. While the influence of Saxton is very evident in the representation of England and Wales and that of Camden in the Latin descriptions, the immediate sources of the whole map, particularly of Ireland, were two maps published in 1591-2 by Jodocus Hondius of Amsterdam, who lived for a time in London and was later the engraver of Speed's maps. There are also, however, original features which indicate familiarity with the estuaries and coasts of England and are unusual on land maps of the period. These give the map geographical as well as bibliographical value.

E. W. LYNAM.

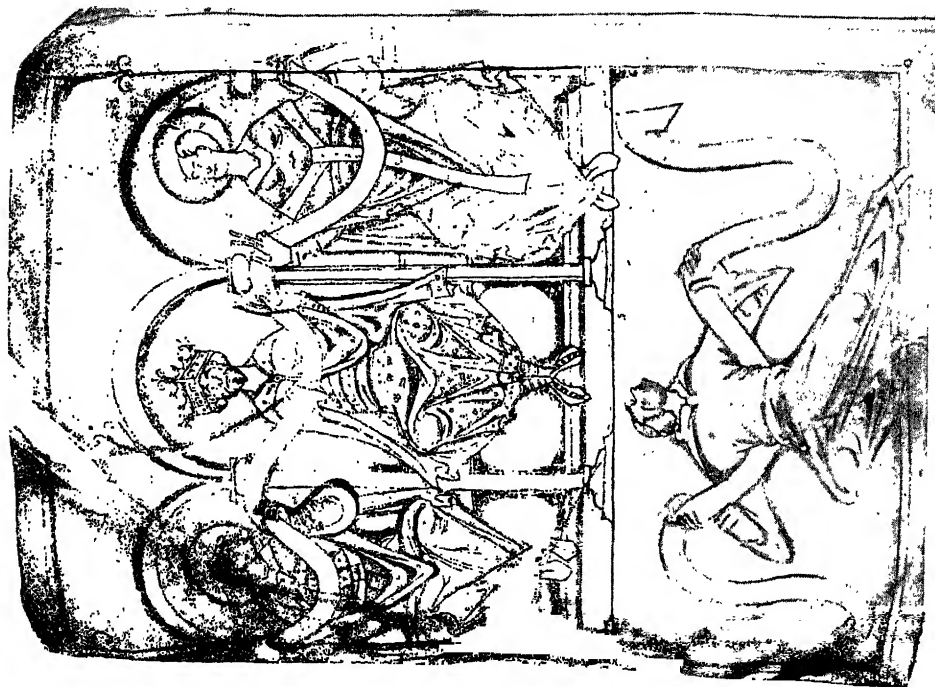
75. BOOKS FROM HERBERT SPENCER'S LIBRARY.

THE Department of Printed Books has received as a gift from the Herbert Spencer Trustees a collection of books and pamphlets from Herbert Spencer's library consisting of editions of his own works both in English and in translations into various languages, together with a number of works by foreign authors relating to the Spencerian system of philosophy.

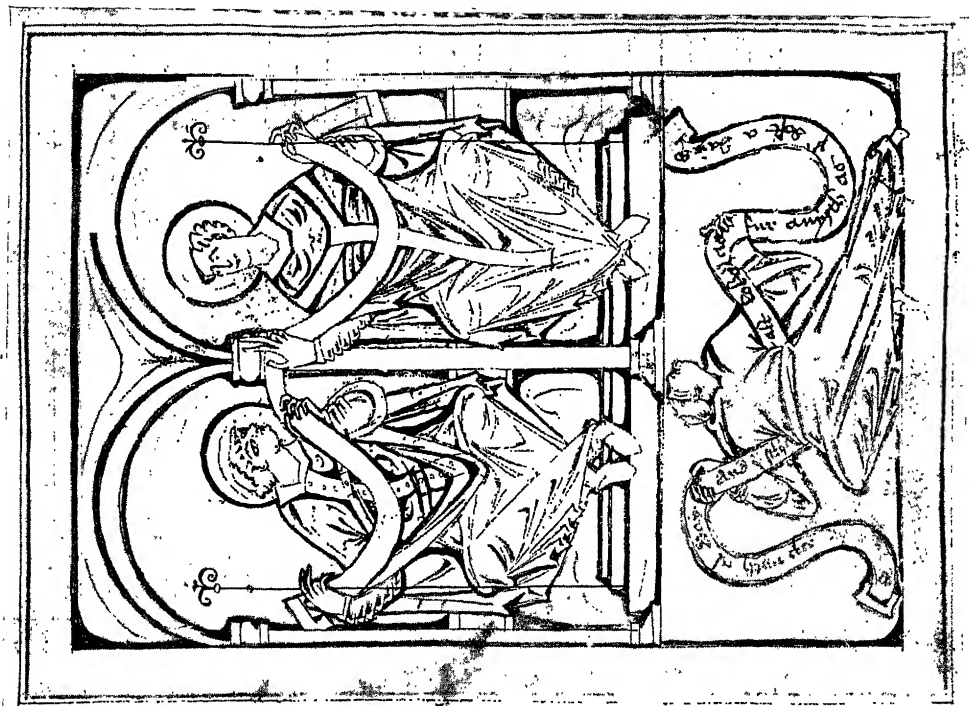
With this welcome accession the Museum library now provides much richer material for Spencer's bibliography, and for the study of his influence at home and abroad.

The collection consists of some two hundred volumes and pamphlets. It includes an autograph manuscript of the first draft of Spencer's *Social Studies*, his first published work; this has been transferred to the Department of Manuscripts. It also includes a number of translations of Spencer's works into Asiatic languages, which have been transferred to the Department of Oriental Books and Manuscripts.

H. THOMAS.



a. BRITISH MUSEUM



b. DURHAM CATHEDRAL

XXXV. TWO ANGLO-SAXON MINIATURES

76. TWO ANGLO-SAXON MINIATURES COMPARED.

THROUGHOUT the Middle Ages decorators of manuscripts copied and adapted archetypes provided either by contemporary artists or by those of earlier periods. An interesting example of adaptation may be seen in two Anglo-Saxon miniatures in Cotton MS. Tiberius A. III, f. 2 *b* (Pl. XXXV *a*) and Durham Cathedral MS. B. iii. 32, f. 56 *b* (Pl. XXXV *b*). Both manuscripts are well known and both date from about the middle of the eleventh century. The former is a collection of miscellaneous matter, in Latin and Anglo-Saxon (it is described in considerable detail by Max Förster in *Archiv für das Studium der neueren Sprachen u. Literaturen*, Bd. CXXI, Hft. 1/2, pp. 30-45). The latter contains the following: Latin hymnal with an Anglo-Saxon gloss, ff. 1-43; Proverbs in Latin and Anglo-Saxon, ff. 43 *b*-45 *b*; Canticles for Matins throughout the year, with an Anglo-Saxon gloss, ff. 46-55 *b*; Full-page miniature, f. 56 *b*; Ælfric's grammar, ff. 57-126 *b*; the first eight and a half lines of the hymn of St Paulinus of Aquileia for St Peter and St Paul, beginning 'Felix per omnes', f. 127.

The origin of the Cotton MS. is almost certainly Christ Church, Canterbury. This is indicated by the saints in a Litany on folios 112 *b*-113, while a part at least of the manuscript may be identified with numbers 296 and 297 in the medieval catalogue of Christ Church (M. R. James, *The Ancient Libraries of Canterbury and Dover*, p. 50). The Durham MS. cannot be so definitely placed, though there is nothing against a Canterbury origin. It certainly did not belong to Durham until the end of the seventeenth or the beginning of the eighteenth century, when it was presented to the Cathedral library by one Thomas Wharton. Its owner in 1676 was Sir Richard Shuttleworth of Forcett, in the North Riding of Yorkshire, who lent it to the Rev. George Davenport, a former chaplain to John Cosin, Bishop of Durham.

In the Cotton MS. the miniature stands before one of the two surviving copies of the *Regularis Concordia*. This document is a monastic customary drawn up at the order of King Edgar (944-75), in all probability by St Æthelwold, Bishop of Winchester (908?-84), with some assistance from St Dunstan, Archbishop of

Canterbury (924-88). The scene represented must be considered as a frontispiece to the prologue of this work. There it is related that a council was summoned at Winchester, where the document was drawn up for the use of the English monks. The king in the middle of the miniature would seem, therefore, to be Edgar, the inspiration of the council. On either side of him there sits a haloed ecclesiastic dressed in Mass vestments. These are probably meant for St Dunstan and St Æthelwold. The figure on the right is almost certainly an archbishop, for he wears the pall; while he on the left is either a bishop or an abbot holding a pastoral staff. St Æthelwold would be both bishop and abbot. Below is a figure of a monk, whose position is most remarkable. He appears to be genuflecting. At the same time the top part of the body is turned frontward, and a long scroll is held behind the back. The figure presumably represents the English monks for whom the *Regularis Concordia* was compiled.

When the Durham miniature is compared with that in the Cotton MS. the composition is found to be identical save in one respect. In the former the figure of the king is missing. This omission is due to a perfectly reasonable and legitimate proceeding on the part of the illuminator. As was said above, this drawing precedes a copy of Ælfric's grammar. By the omission of the king the miniature becomes a most suitable frontispiece to a grammar book, namely a dialogue picture, the archbishop and his companion becoming masters in disputation. The monk would seem to be the embodiment of the 'pueruli' mentioned in Ælfric's prologue. A later hand has written on the scroll 'loke vp ryth al way and þu schalt loke as fure anygth as þu dost a daȝe'.

On this basis of comparison it seems more likely that the Durham is an adaptation of the Cotton MS. than vice versa. Moreover, stylistically the latter is the superior of the two. It is much freer and livelier than the other, which, though neat, is hard and lifeless. What, however, is important in the present case is that, since the Cotton MS. can be definitely ascribed to Canterbury, the Durham MS. is likely to have a similar origin.¹ In the history of English

¹ Mr K. Sisam remarks that the glosses on the hymns and canticles, in the early part of the book, show definite Kentish forms.

illumination Canterbury naturally holds an important position. Another miniature, therefore, which can with reason be believed a product of that school is of some interest both to palaeographers and to art-historians.

F. WORMALD.

77. LEAVES FROM ECCLESTON'S CHRONICLE.

THE Department of Manuscripts has at various times unwittingly been the agent for bringing together under the same roof portions of one and the same manuscript previously divided between two libraries. More consciously on other occasions it has seized the opportunity to restore to a collection volumes which, by loans to forgetful borrowers, or by some other means, had been separated therefrom prior to its acquisition by the Museum. Recently it has been enabled, through the Farnborough fund, to purchase eight leaves, formerly part of an important manuscript in the Cotton library (Nero A. ix), from which they may possibly have become detached even before the volume had entered Sir Robert Cotton's possession.

In its present form Cotton MS. Nero A. ix consists of two distinct manuscripts, of different provenance, content, and import, bound together by Cotton, according to his unfortunate habit, without apparent reason. The first twenty-nine leaves, containing copies of documents in French royal and Papal chanceries, the fulminations mainly of Boniface VIII and Philippe le Bel in their memorable struggle for supremacy, were collected and probably written by Jean Salat, Sieur de Nuysement and Vizy, Lieutenant-General of Berry (1496-1506), later Master of Requests and President of the Parlement of Toulouse. The rest of the volume, the part with which we are more concerned, hails, as a fifteenth-century inscription on f. 103 testifies, from the library of the Franciscan convent of Hereford, where it had been from the beginning of the fourteenth century. It contains firstly a copy of the Chronicle of the kings of England generally attributed to Peter de Ickham, with the Franciscan additions,—in this case to 1279—which occur in several other manuscripts. Then follows an imperfect copy of the 'De adventu Fratrum Minorum in Angliam' by Fr. Thomas, usually known as

Thomas de Eccleston, the 'Instrumentum de stigmatibus', and several minor Franciscan tracts.

From many points of view the most important of these works is Eccleston's chronicle. Three printed editions and an English translation within the past eighty years sufficiently attest its value. Entering the Franciscan Order a few years after its establishment in this country, Fr. Thomas soon began to collect material for his work. His facts are largely based on first-hand knowledge and observation; and, apart from official records, only when relating events outside England does he appear to use an already existing source. The result is an accurate and impartial account of the first thirty years of the Franciscan settlement in England.

The absence of a complete gathering of the first twelve leaves of his work from Cotton MS. Nero A. ix has, therefore, been a matter of regret; for it is the earliest and most interesting extant copy, dating from the end of the thirteenth century.¹ In 1879, however, that noted Norfolk antiquary, Mr Walter Rye, came across eight of the missing leaves among the muniments of Sir Charles Edmund Isham, Bart., at Lamport Hall, Northamptonshire. Though passed over in silence by the Historical MSS. Commission which calendared the Lamport documents seven years earlier, they had evidently lain there for at least a century and a half, for the first leaf bears a note by Thomas Hearne, dated 9 November 1733, to the effect that they were then the property of Sir Justinian Isham, Bart. Unfortunately Rye's discovery was too late to permit of the use of the leaves by Brewer in his edition of the Chronicle as part of the *Monumenta Franciscana*, Vol. I, for the Master of the Rolls, but they were printed separately by Howlett in 1882, in a second volume of the *Monumenta*. Again lost to scholars for some years, they were, on their reappearance a few years ago, deposited by Mr Gyles Isham with the Northamptonshire Record Society, whence they have now come to a permanent and appropriate abode in the same collection as the manuscript from which they have so long been separated. As

¹ There are but two other MSS.: (a) Phillipps MS. 3119, a fourteenth-century copy of Nero A. ix and of the twelve missing leaves; (b) York Cathedral MS. xvi K. 4. (first half of fourteenth century).

various circumstances combine to prevent their incorporation between ff. 74 and 75 of Nero A. ix, where they rightly belong, they have been given the number Egerton MS. 3133 and will be bound separately.

Though not by the same hand as any of those responsible for the Cotton portion of the Chronicle, the Lamport leaves, like the latter, bear here and there annotations by William Herbert, a Franciscan of Hereford, who succeeded William of Alnwick as Lector about 1318. The Department of Manuscripts possesses other monuments of his intellectual interests in his marginal notes to Roger Bacon's works in Royal MSS. 7 F. vii and 7 F. viii, while a manuscript in the Phillipps Library (MS. 8336) betrays him not only as a student of Grosseteste's letters but also as a writer of sermons and of hymns in the English language.¹ The acquisition of the leaves is therefore doubly welcome by reason of these marks of association with that distinguished and many-sided scholar. B. SCHOFIELD.

78. THE WYATTS OF ALLINGTON CASTLE.

THE Wyatt family played no inconsiderable part in the history of the sixteenth century. Sir Thomas Wyatt the elder (d. 1542), the pioneer poet of the new school in England, was one of the accused in the case of Anne Boleyn; his son Sir Thomas (executed 1554) raised the insurrection against Queen Mary's marriage with Philip of Spain; and his great-grandson Sir Francis (d. 1644) was twice governor of Virginia. By the generosity of the Earl of Romney the Wyatt Papers which relate to all these have been deposited in the Department of Manuscripts for the use of students.

These papers, mostly in the hand of George Wyatt, grandson of the poet and father of the governor of Virginia, but put together in their present form by a descendant, Richard Wyatt, in 1727, have been long known and occasionally used, but the matter they contain bearing upon the Wyatts and their place in Tudor history has never been completely published or fully used for historical purposes. The

¹ For further information the reader is referred to A. G. Little's edition of the Chronicle (*Collection d'Études et de Documents*, t. vii, 1909) and to his article in the *English Historical Review*, xlix, 1934, pp. 299-302.

most detailed printed account of the contents of the papers is by Miss Agnes Conway in *The Bulletin of the Institute of Historical Research*, i, 1925, p. 73. The most interesting part of the papers is the series of eight articles devoted to the relations between Sir Thomas the elder and Anne Boleyn. These have naturally attracted most notice, and have been partly published. There are two copies (nos. 7, 32) of 'The Life of the virtuous Christian and mourned Queene Anne Boleigne', in George Wyatt's writing, printed in a private edition of twenty-seven copies in 1817, and reprinted in an appendix to Singer's edition of Cavendish's *Life of Wolsey*, Vol. II. Another tract, 'An account of Anne Bullen's coming to Court' (no. 15), is an extract from Cavendish's book and is printed in Nott's edition of the *Poems of Surrey and Wyatt*, ii, App. ii, from 'a MS. in the handwriting of Sir Roger Twysden, Bart. 1623', where Twysden had made this note: 'I received this from my Uncle Wyat, 1623, who being yonge had gathered many notes touching this lady not without an intent to have opposed Saunders [i.e. Nicholas Sanders, *De Origine et Progressu Schismatis Anglicani*, written at Madrid in 1576, much circulated in MS. and finally printed at Cologne in 1585].'

There are four other tracts bearing on the same subject: a refutation of Sanders's allegation against Sir Thomas Wyatt (no. 24); a defence of the Reformation and an account of Sir Thomas Wyatt's embassy with Sir John Russell to the Pope in 1527 (no. 18); an account of Henry VIII and Anne Boleyn (no. 19); and a treatise on the divorce (no. 21). Except for some selections in the *Gentleman's Magazine* for 1850 (used in Cave-Browne's *History of Boxley Parish*, 1892) these do not appear to have been printed.

The manuscripts relating to Sir Thomas Wyatt the younger are of less extent. There are two tracts on the militia (nos. 17, 23), one, by George Wyatt, largely historical, apparently connected with schemes of his; and a vindication of his actions against the allegations of Sanders.

For Sir Francis Wyatt the most extensive document is his Register Book of Transactions in Virginia (no. 20), consisting of copies, chiefly of administrative documents, in his handwriting, 1621-6. Most of these have been briefly summarized in *The Records of the Virginia Company* (Library of Congress), i, pp. 121 sqq. Some

have been printed in Sainsbury, *Calendar of State Papers (Colonial)* and elsewhere, but others are known to exist only in the MS. Records of the Virginia Company in the Library of Congress at Washington. Amongst other material under this head there is an interesting letter from Sir Francis Wyatt on the state of Virginia, written in 1623 or 1624, and a long tract of advice from George Wyatt to Sir Francis concerning the government and administration of Virginia.

The collection also contains a tract by George Wyatt on methods of keeping Calais friendly to the English (no. 1), and various poems in the hands of George and Sir Francis Wyatt.

The deposit comprises in addition a quantity of deeds, &c., including: a bundle of Kentish deeds, fourteenth to eighteenth centuries, relating to Maidstone, Ashford, Mersham, Meopham, Willesborough, &c.; a series of London merchants' account-books, 1713-19, &c.; rentals of Boxley, co. Kent, seventeenth to eighteenth century; household and estate accounts of the Wyatt family, 1746-53; copies of Wyatt wills; and the business correspondence of Messrs. Conquest and Edward Wiat of Virginia and other members of the Wyatt family in that colony with the Wyatts of Boxley and Quex, &c., eighteenth century.

R. FLOWER.

79. SLAVE TRADE ECONOMICS.

THE celebrations recently held to commemorate the centenary of the abolition of slavery have enhanced the interest which already attached to any original documents relating to the African Slave Trade. This fact has rendered even more acceptable to the Museum a recent gift (Additional MS. 43841) which must in any case have been sure of a warm welcome as the first example of a class of manuscript hitherto unrepresented in the collections. This new acquisition, which was presented by Mr J. Godwin King, J.P., and formed the subject of an article in the *Gentleman's Magazine* for February 1906, consists of the account-book kept by the captain of a Liverpool schooner, the 'Mongovo (*al.* Mong of) George', whilst engaged in the Slave Trade during the years 1785-7, and sets forth in plain unvarnished language the various transactions of a business man who was untroubled by any sentimentality or by any scruples as to the

lawfulness of his particular form of commerce. The entries in the ledger give details of the various purchases of slaves on the West Coast of Africa (beginning in the region of Cape Lopez) during the period June 1785—January 1786, and (reversing the volume) the subsequent sales conducted in America between October 1786 and April 1787. The purchase of the slaves was conducted by means of barter with African chiefs or dealers, and the list of articles comprising the captain's stock-in-trade available for this purpose appears in the manuscript. Included also is a copy of the instructions left with a mercantile house in New Orleans, authorizing the firm to collect the moneys still due to the slaver in America and to remit them to W^m Denison, junior, a Liverpool merchant, who presumably financed the slaver's venture. The following are typical examples of expenses incurred for the purchase of slaves:

'Advanced Copper Brass 1 fathom blue Cloth & 1 Jug Brandy.—Dressed 2 of the Kings Women.'

'Dashed [i.e. gave as a gratuity] the Duke of Cumberland [? a native dealer] 2½ f^m [? fathom] Chints 1 blue 1 fine shirt 1 Silk Waistcoat 1 Case of Brandy One fine print of the Fair Quaker in Gilt frame, & the King 1 Jug Brandy.'

'Dressed King Cole 2 f^m 1 red.'

[Sept. 2nd]. 'Bought of King Cole One Woman. No. 31. 2 Baft 2 sh^t Chints 1 Chilloe 1 Bejutap^t 1 Tap¹ 1 Cushtae 1 Ninan^e 1 Phoet^e 1 Romall 2 blue 2 Guns 4 Powder 1 B^{dy} 1 Ax 2 Cutlasses 1 shot 3 Mugs 1 P. Basin.'

[Nov. 14th]. 'Bought of Jack Sprat a boy 4/4. N^o 97.'

An entry dated 6 October 1786 discloses the prices fetched by the slaves when sold in America: 'Messrs. Bidon & Sauvé Bought fourty and eight Slaves viz. twelve Men fifteen Boys fourteen Women & seven Girls @ 155 [i.e. Paper Dollars] each.'

Before leaving this depressing subject an instructive glance may be taken at another acquisition made in recent years by the Department of Manuscripts. Additional MS. 43507, presented by Mr H. C. Price, consists of a selection from the papers of the last Duke of Cleveland, and contains the balance sheets for the years 1756 and 1825–35 of Lowther's Plantation in Barbados, which belonged during the latter period to the Duke of Cleveland and Lord William

Powlett. An indication of the manner in which the slaves were regarded by their owners can be ascertained by a perusal of the accounts for the year 1833; whence it appears that, whilst money (amounting to an average of just over two pounds sterling per negro) was allocated for providing the slaves with food, &c., medical attention, 'Pork at the Festivals', and 'Music at their Harvest Home', as well as 'for instructing the young Negroes in reading', yet the balance sheet could still contain a section drawn up as follows:

INCREASE			
	<i>Negroes</i>	<i>Horses</i>	<i>Cattle</i>
On Lowthers Plantation 1st January 1833	222	5	105
Born this year	10	.	2
Purchased	3	2
	<u>232</u>	<u>8</u>	<u>109</u>

NATURAL INCREASE IN VALUE OF LIVE STOCK

6 Negroes @ £50 each 10 born & 4 died	£300.
Deduct Decrease of 3 Cattle @ £10 each 5 died & 2 born	£30.
& 2 Horses died, @ £30 each	£60.
	<u>£90.</u>
	£210.

H. R. ALDRIDGE.

80. TRISTAN DA CUNHA RECORDS.

IN *The Times* of 25 March there was published an account of a visit to the island of Tristan da Cunha to deliver stores for the 172 inhabitants. A letter from the late Mr Douglas M. Gane, who for many years had administered the Tristan da Cunha Fund, announcing the acquisition by the Museum of what may be called the fundamental records of the tiny colony, appeared in the same number. The documents in question, now Add. MS. 43846, were presented by Mr Gane himself and by Mr E. F. Gates of New London, Connecticut, to whose indefatigable efforts the recovery of

these records was in the first instance due. With the family Bible of Governor William Glass acquired from Mrs A. Glass Lake, his grand-daughter, now Add. MS. 43729 (*B.M.Q.*, Vol. IX, 1934, p. 16), they serve to illustrate the early history and growth of the island community.

The island group was first annexed on 14 August 1816, in consequence of its use as a raiding base by United States cruisers during the American War of 1812-15. In November 1816 a garrison was sent from the Cape under Captain Cloete with Lieutenant Aitchison as one of the officers. The garrison was removed in February 1817, a few artillerymen remaining under Lieutenant Aitchison. These were taken off later in November 1817, but three men were given permission to remain on the island, William Glass, a corporal in the Royal Artillery, with a wife and two children, Samuel Burnel, and John Nankivel.

The documents, which relate to the early days of the settlement, are eight in number, six presented by Mr Gates, two by Mr Gane. The first is Lieutenant Aitchison's permission to W. Glass to remain on Tristan da Cunha. Another is the certificate, signed by the same, of the purchase by the three men at the sale of the effects of Thomas Curry, who was found living alone on the island when the troops arrived, of a Robinson Crusoe-like assortment of implements. A third is the agreement of absolute equality between the three men which was the first constitution of the island community. All these have the same date, 7 November 1817.

By 10 December 1821 the men on the island had increased to eleven in number and a revised constitution was drawn up, confirming equality among them, but reserving the land and stock to William Glass and John Nankivel. A contemporary copy of this is included in the gift. Among other documents is the original statement signed by the commander, officers, and many of the passengers and crew of the *Blenden Hall*, wrecked on Inaccessible Island on 23 July 1821, inviting public recognition of the extraordinary services of the islanders in rescuing them under great difficulties.

There is also included a card with the autograph of the artist

Augustus Earle, who was accidentally left upon the island for nearly a year in 1824, and made an interesting drawing of Governor Glass and his residence, a reproduction of which is among these papers.

The documents are fully described and printed by Mr Gane in *United Empire*, XXIV (1933), pp. 589, 651. R. FLOWER.

81. COMTIST DOCUMENTS.

THE spirit of Positivism and the ideas of its founder, Auguste Comte, have fallen for the time being under a cloud. To an age which has grown sceptical of reason and longs for supernatural sanctions the Church of Humanity with its smokeless altars can make but slight appeal. There is, therefore, a certain pathos attached to the recent gift of Miss Emily Geddes, comprising the original Register of Sacraments of the Positivist group in London (now Add. MS. 43844), and a number of letters (now Add. MSS. 43842, 43843) penned by the Master himself in his so characteristic minute hand, and addressed, with the single exception of a letter to the French physicist Arago (1840), to English sympathizers and disciples. First in order of date come John Austin, the jurist, and his wife (two letters, 1844), followed by Grote the historian (also two letters, chiefly on financial matters, 1844, 1848). But the bulk of the correspondence is composed of two series, of which the recipients are Richard Congreve, founder of the London church (sixteen letters, 1852-7), and John Fisher, a young Manchester doctor (twenty-seven letters, 1855-7). Both series were published in 1889 by the Church of Humanity in London.

We have in this correspondence an excellent cross-section of the views and activities of Comte in the last years of his life. Especially in the letters to the youthful Fisher he declares himself with great candour, not sparing either his correspondent or his other English followers. The very first letter strikes a warning note: 'En faisant à M. Audiffrent', he writes on 19 Charlemagne 67 (6 July 1855), 'l'éloge que méritent votre esprit et votre cœur, j'ai du naturellement penser du peu d'usage que vous avez fait, pendant l'heureux trimestre de votre séjour à Paris, de la faculté que je vous avais cordiale-

ment offerte pour des entrevues personnelles'. Elsewhere he complains of English reserve: 'ce défaut d'élan ou cet excès de réserve que la plupart des anglais offrent habituellement aux autres occidentaux', and of the Protestant temperament in general: 'une nature incurablement protestante, déjà gâtée par l'insubordination et la vanité'. Of Ruskin he has small hopes: 'Je n'espère pas que cet estimable écrivain puisse jamais adhérer au positivisme', still he may 'quand il connaîtra notre doctrine, témoigner le regret de ne l'avoir rencontrée que quand ses habitudes étaient trop formées pour devenir assez modifiables'. But after more than a year of monthly exchange Comte begins to perceive in his disciple's letters 'la brièveté croissante, et, je dois franchement ajouter, leur insignifiance graduelle'. The last letter, 31 May 1857, releases Fisher from all obligation to write regularly, a release which the death of Comte three months later would in any case have effected.

H. J. M. MILNE.

82. FURTHER STURGE CORRESPONDENCE.

A RECENT acquisition by the Department of Manuscripts forms a welcome supplement to the correspondence of Alderman Joseph Sturge, the Birmingham Quaker and philanthropist, with Cobden and Bright (Add. MSS. 43722, 43723) which was presented by his son in April 1934. The new gift, a collection of thirty-three letters (now Add. MS. 43845), for which the Museum is indebted to Mr W. A. Albright, illustrating many aspects of Sturge's political and social activities, introduces us to a wider circle of his friends and fellow workers. Letters of Lord Brougham and Edward Miall show him as the enemy of the Corn Laws; one of Father Mathew reminds us of the temperance advocate; two of T. F. Buxton and an early one of John Bright relate to his opposition to the slave trade; while a typed copy of a letter of Whittier, the original of which has been deposited at the Friends' House, London, bears witness to his interest in kindred questions in America, and is a souvenir of his friendship with that poet, who dedicated to him some of his verses. Other correspondents represented include Robert Stephenson, the engineer, Kossuth, the Hungarian revolutionary, Feargus O'Connor, Daniel O'Connell, W. Smith O'Brien, Glad-

stone, Peel, Shaftesbury, and others. The most interesting letters, however, depict the Quaker's unshakeable antagonism to war, even in face of the desertion of his friends. Unfortunately the times were not propitious for the success of the Peace Society of which Sturge later became president, and the tone of his correspondents is eloquent of the discouragement he was to receive, during the later years of his life, in a cause which he had so much at heart. 'The principle of the Peace Society', writes a despondent Bright in 1857, 'is totally repudiated as impracticable by almost everybody, and especially by those who profess to take their religion from the Gospel upon which the Peace Society builds its theory—and the Peace Conference party is helpless because it is supposed to be identified with the Peace Society. All arguments of humanity, or of finance, or of common justice, are rejected because they are supposed to be connected with a Christian principle which almost all Christians agree to reject. Now this is very sad, but it is true. I dislike working at an impossible cause, or by an impossible method, and the reflection I can give to the subject leads me to the conclusion that at present *nothing, absolutely nothing* can be done in the direction in which we want our Countrymen to travel. . . . I am well nigh sick at heart, and I am only saved from a feeling of misery, because I am gradually growing callous about crimes and follies which I cannot prevent'. Less than two years later, Livingstone, writing in the same strain from Tette on the Zambesi River, points out the impracticability of the Quaker non-resistance principles among African tribes: 'I love peace', he writes, 'as much as any mortal man. In fact I go quite beyond you for I love it so much I would fight for it. You who [live] in a land abounding in police and soldiers ready to catch every ruffian who would dare to disturb your pretty dwelling may think this language too strong, but your principles to be good must abide the test of stretching. Fancy yourself here. A man whom I cured of fever at Quilimane when on my way to England in 1856 no sooner heard of Luis (*sic*) Napoleon's emigration scheme than he purchased a quantity of gunpowder, armed his slaves and made a foray into the Licunga country, and brought back some hundreds of captives. Had you been one of the Licunga you would have been knocked on the head

as too old, and your wife and children would have lost that liberty for which our fathers fought and bled. . . .

'I am widely known as a man of peace. I could quote this were I disposed to accept evidence all on one side, but I know the other side of the question too, and I can never cease wondering why the Friends who sincerely believe in the power of peace principles don't test them by going forth to the heathen as missionaries of the cross. I for one would heartily welcome them from the belief that their conduct would have a good influence though it would never secure their safety.'

B. SCHOFIELD.

83. PAINTINGS FROM THE EUMORFOPOULOS COLLECTION. I. THE THREE BIRTHS OF YÜAN-TSĒ.

THE Eumorfopoulos collection contains six or seven paintings which may be ascribed with considerable confidence to the Sung period. This represents a welcome strengthening of the Museum collection, particularly as most of them are in styles hitherto unrepresented in it. The album of the Viceroy Tuan Fang includes three small paintings of the period which antedate any album picture in the Museum. Among them is the famous 'Bird on a Bough'. There has not hitherto been any representation of the great Sung ink landscape school, so that the well-known 'Boating by Moonlight' attributed to Ma Yüan is a particularly important addition to the collection. Less well known than these, though it was reproduced in Mr Arthur Waley's *Introduction to Chinese Painting* (Pls. XXXVII *a* and XXXVIII) is the scroll painting called 'The Three Births of Yüan-tsĕ'. It is 3 feet 3 inches long and 9 $\frac{3}{4}$ inches in width and is painted in ink and light colours on a finely woven silk which is now a rather deep reddish brown. It is considerably repaired and a strip along the lower edge has been renewed. The painting is attributed to Liu Sung-nien, who worked about 1170 to 1230 under the Southern Sung dynasty. The evidence for the attribution and the inscriptions will be discussed later. Two details are illustrated in Pl. XXXVI.

The subject of the picture is famous. As given in an inscription attached to the scroll, immediately following the painting

itself, the story is as follows, as translated in the Eumorfopoulos catalogue:¹

'Priest Yüan-tsē lived in Hui-lin temple of the Eastern capital, and was on intimate terms of friendship with Li Yüan, whose father was once the Governor of that capital and murdered by a rebel usurper of the imperial throne, An Lu-shan. [d. 757.] In consequence of his father's lamentable death at the hands of the despicable villain, Li Yüan firmly refused to serve the Government, and whiled away his time with his priest friend, rambling among the adjacent mountains.

'One day they decided to make a prolonged excursion into I-mei Mountain in the province of Ssü-ch'uan.

'Upon the selection of various routes leading to the mountain, the two would-be travellers fell out, Yüan-tsē proposing to reach it by way of Ch'ang-an (present site of Ch'ang-an Hsien) in the county of Shu; while Li Yüan preferred to go up the stream of the river Yang-tzū from Ching-chou.

'Finally Yüan-tsē gave in to Li Yüan, and joined him in the famous river trip from Ching-chou to Nan-pu, where they chanced to see a beautifully clad woman walking along the river bank, carrying a water-vessel on her head.

'Thereupon Yüan-tsē suddenly exclaimed, to the utter bewilderment of his companion, "I am thoroughly disgusted to witness such an abject sight". The latter, quite nonplussed at his friend's demeanour, asked him what had prompted him to talk in such a strange manner. On being thus pressed for explanation, Yüan-tsē replied: "That woman you see yonder has been pregnant for the last three years, but she cannot give birth to a child until it is endowed with a soul, and that soul is no other than myself. Mark my word, my trustful friend, and come hither three days after my re-birth. If I smile at you, then you will know it is I, myself. And again let me tell you that we are destined to meet each other at K'ang-Chou in thirteen years' time."

'When this extraordinary conversation came to an end, they went

¹ The George Eumorfopoulos Collection: Catalogue of the Chinese, Corean, and Siamese paintings. By Laurence Binyon. (Ernest Benn, 1928), pp. 12-13.

to an inn in the neighbourhood and took baths. Soon afterwards Priest Yüan-tsē expired on the spot.

‘True to his remarkable utterances, the woman did indeed give birth to a child, who in looking at Li Yüan smiled sweetly at him. This curious incident was succeeded by another at the close of the thirteenth year, when Li Yüan encountered one day on a country highway leading to Ching-chou a boy, apparently thirteen years old, seated on the back of an ox, driving slowly towards the city. The sight of the boy vividly recalled within the mind of Li Yüan his deceased friend’s parting words. So he bluntly asked the boy: “How are you keeping yourself, my dear Yüan-tsē?” On being thus accosted the boy halted, gave a knowing glance at him, made a sign of mutual recognition with his fingers, rode on and soon was lost sight of.

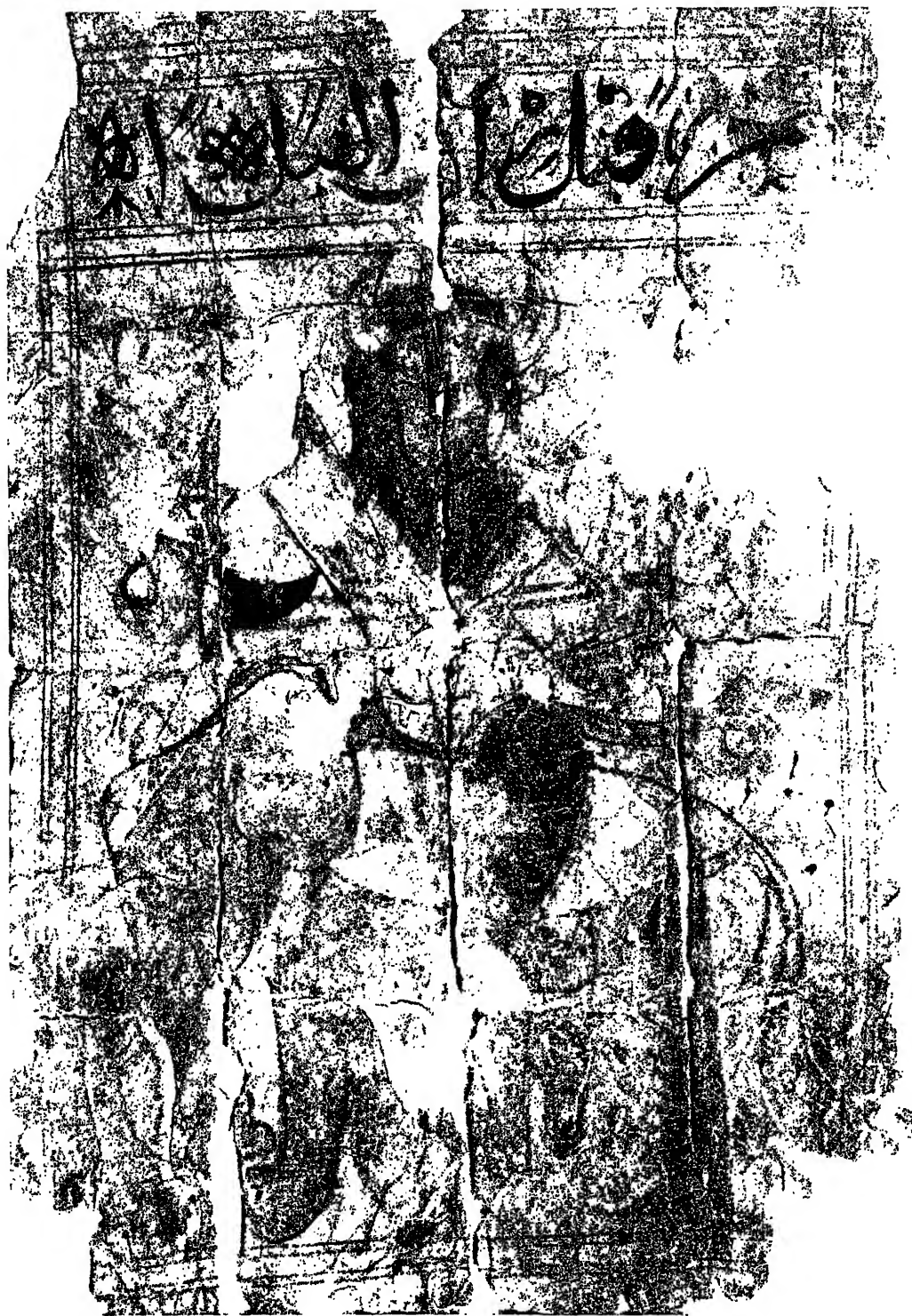
‘Li Yüan, too, hardly believing his own eyes at the remarkable exactitude of his lost friend’s prediction, left for the opposite direction.’

This is the account of two incarnations of which the second only is illustrated in the Eumorfopoulos painting. Mr Waley has pointed out that no description of a third incarnation survives, but that it must have concerned a previous existence of Yüan-tsē and Li Yüan, in which, in order to account for their later intimacy, they must have been brothers.

The subject of the third incarnation is one that would naturally attract a Chinese painter. The meeting of Li Yüan with the thirteen-year-old boy and their mutual recognition is a scene for a Taoist. To feel the community of all life, to recognize it intuitively in a single penetrating glance is the aim of all mystics. In many Sung landscape paintings we see some such momentary vision as this set before us. Here we have rather an object lesson of the way in which such an experience is to be approached. The spacing of the figures, with a wide stretch of country between them, is admirable. On account of the scale the entire painting cannot be reproduced here. From a distance Li Yüan raises his arms in glad recognition of his friend and remembrance of his last words (Pl. XXXVI below). His pose and expression suggest the attitude of a man who is content to accept the



XXXVI. DETAILS FROM A SUNG PAINTING (EUMORFOPOULOS COLLECTION) OF THE THREE BIRTHS OF YÜAN-TSE



XXXVII. JAZRAFIL: A DEMON. EGYPT, ABOUT A.D. 1200

apprehension of a truth without needing to clasp it to him. But the more important figure is that of the boy on the ox (Pl. XXXVI above). It is given weight by the trunks of two great pine trees behind. The inscrutable smile of the boy answering the eager greeting of the man conveys something of the Sung feeling of persistence through disillusionment. The whole scene is intensely felt.

The attribution to Liu Sung-nien is contained in an inscription attached to the painting in the hand of Wu P'ao-an, an official and painter of the Ming dynasty, who says that Chao Mēng-fu (whose seal occurs at the beginning of the roll) owned the painting and attributed it to Liu. It is also supported by another Ming inscription by Wang Shih-mou, who adds 'It is noteworthy that although Sung-nien was a painter of the Imperial Academy he imitated the style of Yen Li-pēn. That is why Chao Mēng-fu' (who disliked Sung academy painting and went back to T'ang for his models) 'owned it.' It afterwards entered the collection of the emperor Ch'ien Lung, whose seals and librarian's note it bears, under the date 1744. Although it does not occur in the published catalogues of Ch'ien Lung's collection there is no reason to doubt that it was his, for it was obtained by Messrs. Yamanaka from Prince Shun, father of the last Ch'ing Emperor Hsüan T'ung.

Mr Waley has further (op. cit., p. 207) found a reference in a book of 1620 by Chang Ch'ou: 'The roll of the Three Incarnations of Yüan-tsē was jointly produced by Chao Po-chü, who painted the former incarnation; while Liu Sung-nien painted the recognition scene. . . . Both have inscriptions by Wang Shih-mou.' Another record by the fifteenth-century calligrapher Wu K'uan says: 'The picture of the Three Incarnations was attributed to Liu Sung-nien by Chao Mēng-fu: at the end of the roll are twenty inscriptions by well-known priests.' Twenty poems by priests of the Yüan period are inscribed on the Eumorfopoulos roll.

The effect of these inscriptions is that the roll may confidently be received as having belonged to Ch'ien Lung, that he accepted the attribution to Liu Sung-nien, and that this attribution is almost certainly as old as the fifteenth century. But in the last resort, of course, the only criterion for judging the age of the roll is the quality

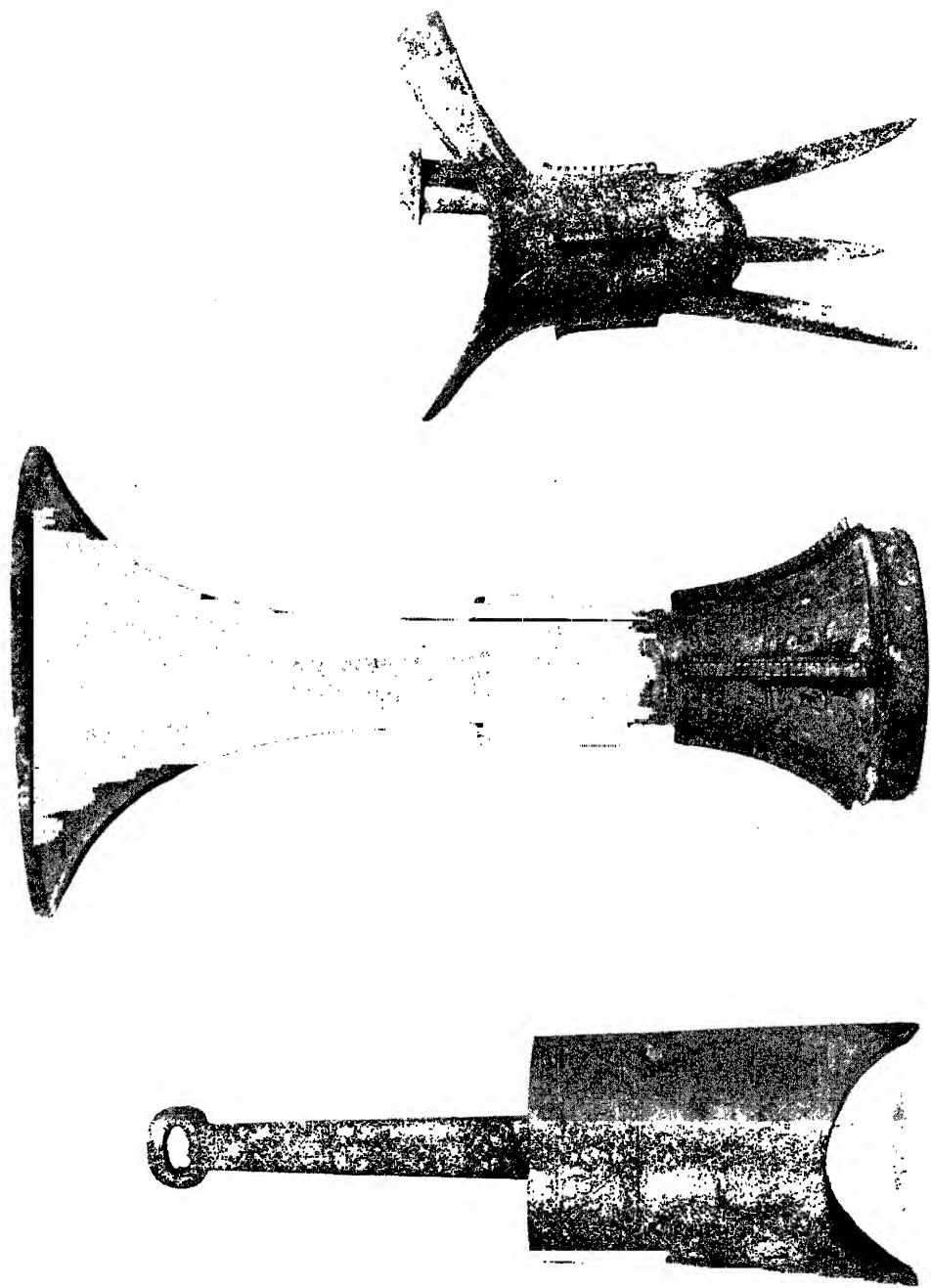
of the painting itself. There seems no reason for thinking it later than Sung, so far as it is possible to judge of it in its present condition. But it seems rather closer to the style of Li T'ang (c. 1100-30), who is also recorded to have painted a scroll of the subject, than to what we can divine Liu Sung-nien's to have been. B. GRAY.

84. ISLAMIC CHARM FROM FOSTAT.

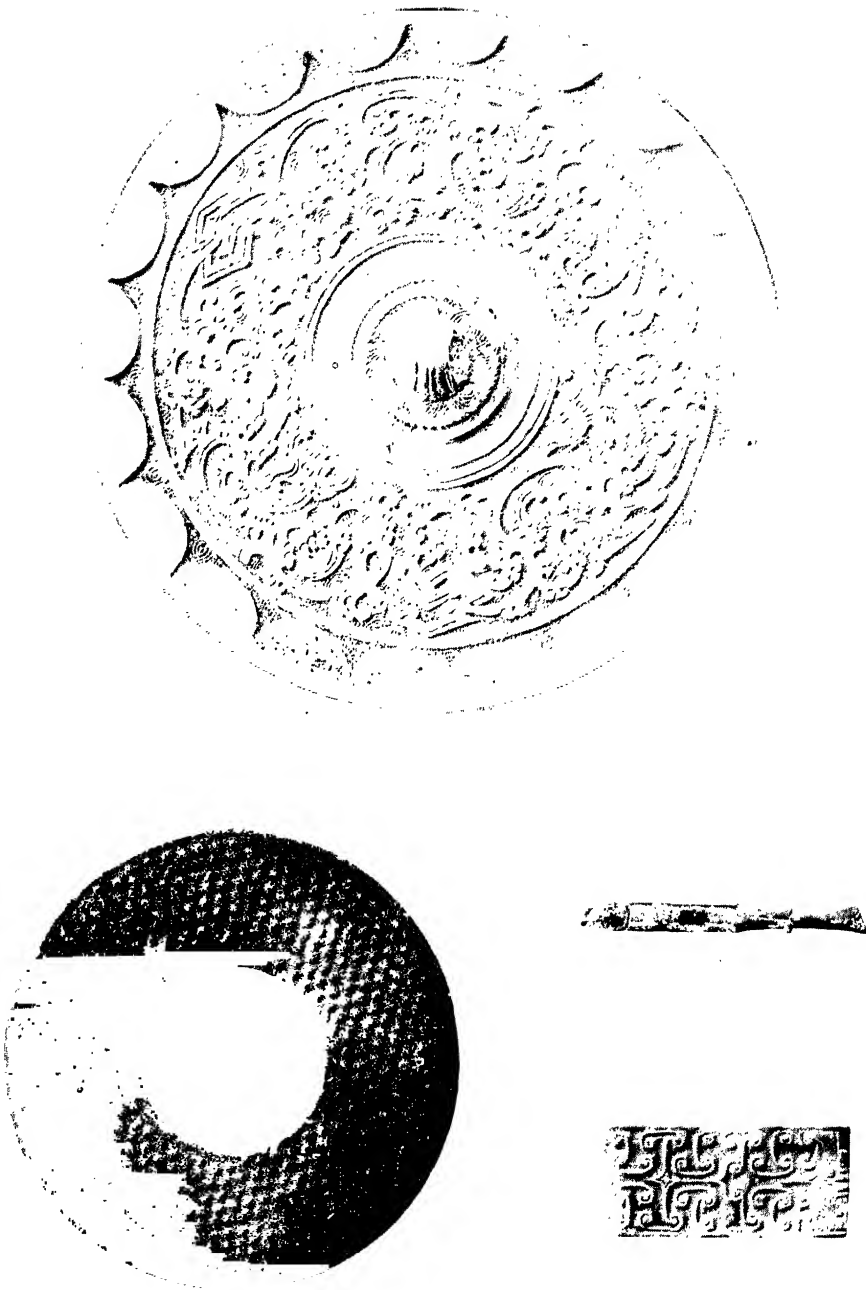
MR LEIGH ASHTON has lately presented to the Department of Oriental Antiquities a painting on paper from Fostat that is one of the most interesting of the Islamic finds made there. It is not of such early date as some of the fragments of miniatures from Egypt amongst the papyrus collection of the Archduke Rainer at Vienna, which are placed by Karabacek and Grohmann in the ninth or tenth centuries. But of these all but one are textual illustrations, probably by the same hand as the script: only one, lately published by Dr. Grohmann, is a real miniature that once probably filled the whole of a frontispiece to a manuscript, but it is a mere fragment (cf. Arnold and Grohmann, *The Islamic Book*, Pl. 4 b). Of recent years there have been finds of a number of rough ink sketches. The present painting is very different. Though considerably damaged it can still be called a full page, no essential part of the drawing or script being lost. It may be justly described as the first full-page miniature to have been found in the soil of Egypt.

The page (Pl. XXXVII) measures 10½ inches by 7½ inches and the painting is executed in colour within double ruled margins, with a panel reserved for an inscription at the top. This reads 'Jazrafil who rides upon an elephant', and, though this particular name does not seem to be found elsewhere, he is easily recognizable as one of the countless demons which Islam took over from the older popular religions of the lands it conquered. He is represented with blue features, red hair and beard, horned, and with a lion's tail. In his right hand he holds a drawn sword which passes across his body. The left hand is raised but it is not clear whether it is empty or not. His legs, in red trousers, hang down the flanks of the elephant almost to the ground. The elephant is represented with a blue body.

The paper has almost fallen apart into sixteen portions at the points



XXXVIII. CHINESE ANTIQUITIES



XXXIX. CHINESE ANTIQUITIES

where it has been folded four times. The damage is not recent: there are traces of blue stitching at more than one of the folds. It is thus clear that the drawing was used as an amulet. The reverse is entirely blank, but there seems little doubt that it originally formed part of a manuscript. In any case it is very close in style and arrangement on the page to a class of illustration, apparently common to Mesopotamia, Syria, and Egypt, made for books on astrology. One such volume is in the Bibliothèque Nationale (Arabe 2583). Illustrations from it have been reproduced in *Les Enluminures des Manuscrits Orientaux* (Pl. XX) by M. Blochet, who dates them about 1240. Even if one thinks them rather later than this, the present example is so much more primitive as to warrant a date for it of about 1200. Dr. Grohmann sees in the early fragments at Vienna a continuation, for the most part, of the local traditions of Egypt, Hellenistic and Coptic, while some of them show more eastern influence from Persia and Central Asia. He has no doubt that they were executed in Egypt and that painting flourished there as much as at Baghdad or in Persia. This view is so reasonable that it seems unnecessary to look for an origin outside Egypt for the present leaf. B. GRAY.

85. CHINESE ANTIQUITIES.

A CONSIGNMENT of objects acquired in December 1934 forms a welcome addition to our early Chinese collections, including as it does three bronzes (Pl. XXXVIII) of good quality, (1) a slender beaker (*ku*) with hieratic ornament in relief against a ground of finely engraved key fret, (2) a helmet-shaped libation cup (*chio*) on three slender legs and similarly decorated—both of these came from the Changtehfu district and are typical Chou dynasty (1122–249 B.C.) specimens with a fine grey patina—and (3) an elegant hand-bell from the Showchow district engraved with refined ornament in late Chou style, the two bands of decoration on the stem having been once inlaid with turquoises. Other metal specimens are two admirable bronze mirrors of the Han period (Pl. XXXIX).

There are besides some interesting funeral objects in jade and glass, the former including a ceremonial disc (*pi*) with grain pattern in relief, a scabbard-fitting finely engraved with scrolls (Pl. XXXIX 2),

and a pendant (Pl. XXXIX 3) in the shape of a fish with the tail trimmed to form a sort of chisel. This pendant was one of a series of similar objects which combined use with ornament. They included ear-picks and other implements of the toilet.

There are several glass objects and among them a *pi* (Pl. XXXIX 4) and a scabbard-fitting, both with grain patterns, a cicada-shaped object for insertion in the mouth of a corpse, and two hour-glass-shaped ear-plugs in blue glass. All these, made in the less costly material, glass, were evidently inexpensive substitutes for jade, specially designed for funeral purposes.

Finally there are some fragments of carved bones in the Shang-Yin style (1401-1122 B.C.) which recall the well-known engraved types of pottery, ivory, and bone found at Anyang in Honan.

Height of *ku* (Pl. XXXVIII), 12.3 inches.

Diameter of mirror (Pl. XXXIX), 5.4 inches.

R. L. HOBSON.

86. A GREEK LAMP-STAND.

THE tall bronze candelabra of Etruria and their successors the lamp-stands of Pompeii and Herculaneum are familiar to all, but there is a notable lack of similar objects from Greece. Friederichs, collecting the material in 1875, knew of but three Greek candelabra, and these only from hearsay; and if a longer list could be compiled to-day, it would still not be a lengthy one, and most of the additions would be mere fragments brought to light in the course of excavations. The possibilities of survival are obviously less in Greece than in Etruria with its richly equipped chamber-tombs, or in the buried cities of Campania. It would seem, moreover, that these handsome objects played a less conspicuous part in Greek everyday life than in Italy; Priene yielded not a single candelabrum in bronze, only iron ones of commonplace form, and the German excavators comment on the contrast with Pompeii—a contrast which is all the more striking when we recall that there was at Priene no lack of other furniture in worked bronze.

The graceful stand which is illustrated for the first time on Pl. XL is therefore somewhat of an archaeological rarity. It comes from Tomb 73 at Curium in Cyprus and was excavated in 1895 under the

bequest of Miss E. T. Turner. The tomb, one of the largest and richest of the site, consisted of three chambers and was in use for a period of nearly two hundred years, from the end of the sixth to late in the fourth century B.C. The stand belongs to the earliest interment and was found in pieces lying close together; it was observed at the time that some at least of the fragments belonged to one and the same candelabrum, but in the sequel they seem to have been separated; shaft, base, and lamp-rest were put away, the statuette and the Ionic capital published separately as figs. 83 and 87 of the Museum publication *Excavations in Cyprus* and as nos. 193 and 247 of the *Catalogue of Bronzes*. Recently the plain parts have been rescued from oblivion, the decorated fragments dismounted, and the complete stand reassembled, without any restoration.

The total height is 3 feet 8½ inches (= 1.26 metres). The base of three lion's feet is unusually simple; more often the spaces between the feet are filled with an ivy-leaf (as in a fragmentary example from tomb 83 at Curium, illustrated in *Excavations*, fig. 89). The shaft is octagonal with a grooved swelling near the top, which may be a reminiscence of the lotus-bands on 'Phoenician' candelabra, three examples of which occurred in the same tomb 73 (*Excavations*, fig. 88). The shaft ends above in an abacus over which is an Ionic capital with curved cushion; this has an Asiatic look, but there is a close parallel from classical Greece, the fifth-century Ionic capitals of Phigalia. The capital is cast hollow and the cavity sealed by the platform on which stands the little figure of an Ionian lady, wearing turned-up shoes, long linen robe, and bordered cloak; her long hair is looped up over a broad ribbon; her right hand holds up a fruit, the left lifts the skirt. This is a familiar Ionian type which came to Cyprus, probably from Samos, in the closing decades of the sixth century, a time when Cyprus, united with Ionia in the Persian Empire, came nearer to achieving success in the plastic arts than at any other period of antiquity. Above the lady's head rises a moulded stalk crowned by a separate disk with a slightly concave upper surface, on which the lamp rested.

The type is Ionian, going back ultimately to Mesopotamian

models; but the simplified foot, the Oriental form of the capital, and a certain flatness and rawness in the moulding of the statuette suggest that this example is the work of a Cypriote. A similar stand, but of inferior style and lacking the top disk, was found by Cesnola, also at Curium (*Cyprus*, p. 335; *Album*, III, pl. lxvii, 3);¹ and the neighbouring island of Rhodes has yielded fragmentary examples (*Lindos*, 668, 674, and perhaps 681). In Cyprus the type had but a short vogue; the Ionic revolt of 498 B.C. was disastrous for the island's sculptural ambitions, cutting off the source of inspiration; and it was probably then that Cyprus omitted the statuette and produced the simplified type of *Cesnola Album*, l.c. no. 1 = Richter, *New York Bronzes*, 1285. A statuette from the Acropolis of Athens shows the persistence of the type in Greece proper during the fifth century (De Ridder, *Bronzes de l'Acropole*, 785). It is unnecessary to recall the numerous Etruscan examples, adapted by the addition of prongs to meet the Etruscan preference for candles instead of lamps. The curious lacuna in the history of lamps which appears to exist in Mediterranean lands during the early Iron Age has been more than once the subject of comment; well known to the Minoans, the lamp is not mentioned by Homer and does not figure in archaeological finds in Greece before the seventh century B.C., while it is very rare in Italy until the fourth century.

It remains to refer to the opinion of some writers that these stands from Cyprus are 'kottabos-stands'. We do not know what a kottabos-stand looked like about 500 B.C., so proof or disproof is impossible; but in the fifth century, a few decades later, the kottabos-stand is invariably a bigger object, the height of a grown man, and there is an inverted saucer half-way up the stem which seems to be an essential element.

F. N. PRYCE.

87. A PORTRAIT OF ALEXANDER THE GREAT.

ALEXANDER, having conquered India and defeated the elephants of King Porus, was entitled to the elephants' spoils;

¹ This lamp-stand, Miss G. M. A. Richter kindly informs the writer, is not now in the Cesnola collection at New York. It is common knowledge that Cesnola disposed of odd pieces from his collection at various times.



XL. GREEK LAMP-STAND



a



b



1



2



3

c

XLI. *a, b.* PORTRAIT OF ALEXANDER THE GREAT
c. GOLD COINS FROM THE LAWRENCE COLLECTION

he is portrayed wearing them on coins of Ptolemy Soter and Seleucus, and again on the little bronze (Pl. XLI *a, b*) which has been presented by Dr C. Davies Sherborn to the Department of Greek and Roman Antiquities. The clean-shaven, strong-chinned man is clearly Alexander; the elephant-skin is drawn over his head; the upturned trunk suggests a war-elephant trumpeting in the charge, and it has furthermore an allusion to the royal *uraeus* of Egypt, which Alexander claimed as adopted son of Amon. The elephant is of the African variety, said to have been first tamed by Ptolemy Philadelphus.

Under the chin is a scroll; the fragment probably formed part of the handle of a lamp, of late Ptolemaic or early Roman date; the end of the trunk is perforated for a chain. A replica, not so well preserved, is illustrated in *Sieglin Expedition*, II. I A, pl. XXIX, no. 3; and the sister type, with a female head variously identified as Alexandria and as Africa, is more common (see Perdrizet, *Bronzes de la Collection Fouquet*, no. 64). The Department of Egyptian and Assyrian Antiquities possesses a bronze statuette (no. 38442) which seems to be the only monument on which the elephant's skin is applied not to Alexander but to a Ptolemy (Philadelphus, perhaps in recognition of his elephant-taming exploits; see Edgar, *JHS.* xxvi, 280; Perdrizet, *l.c.*).

F. N. PRYCE.

88. ENGLISH GOLD COINS.

THE Department of Coins and Medals has acquired nine rare and fine English gold coins from the Lawrence collection. The most important of these is a specimen of the very rare heavy noble of 1346 which marks an interesting stage in Edward III's experiments towards the final establishment of a gold coinage in England (Pl. XLI *c, 1*). This issue is also represented by two varieties of the quarter noble. Of Edward III's noble as finally adopted (Pl. XLI *c, 2*) there are four specimens of unusual beauty all showing slight variations in type or legend hitherto unknown. A fine unite or 20s. piece (Pl. XLI *c, 3*) of Charles I is of technical interest as it is struck from punches known to have been also used at Aberystwyth.

J. ALLAN.

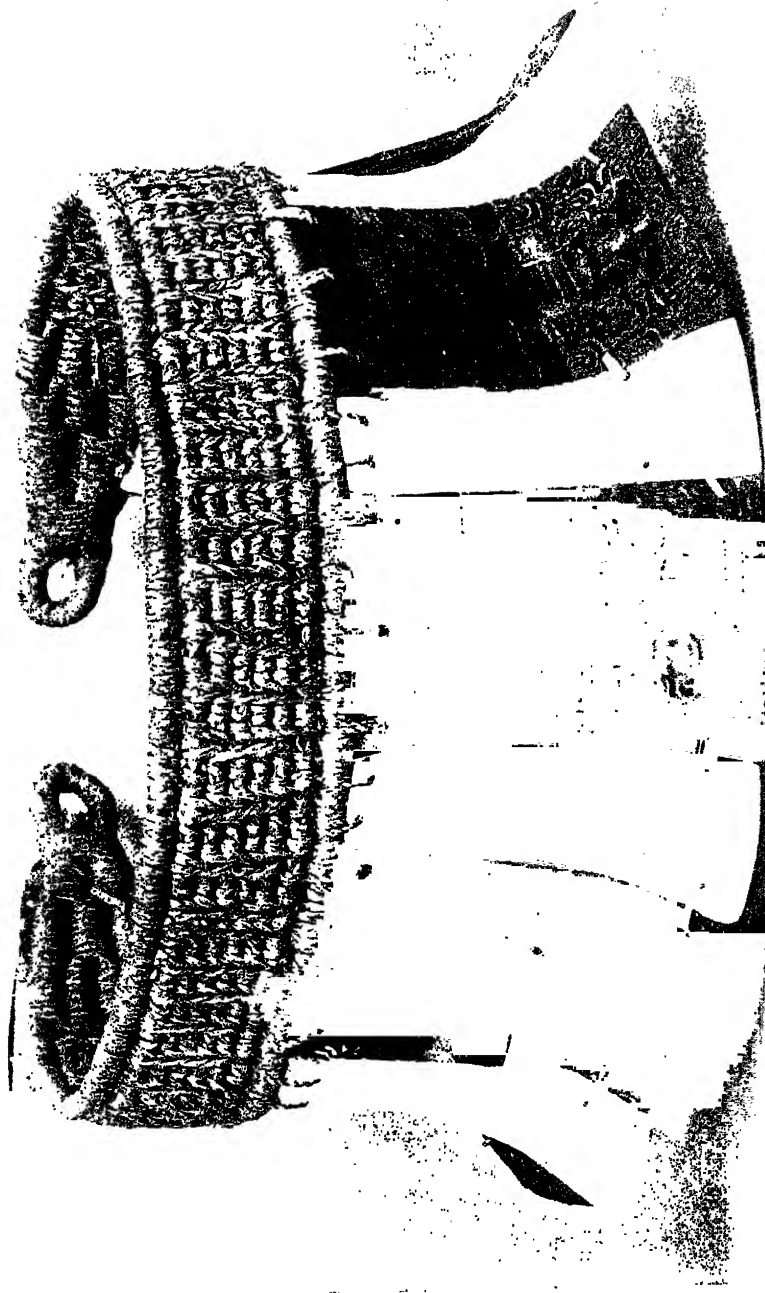
89. SHELL AND TURTLE-SHELL CORONET FROM THE MARQUESAS ISLANDS.

THE Trustees of the Christy Fund have presented to the Museum a peculiar type of head-dress resembling a coronet, from the Marquesas Islands of Eastern Polynesia. It consists of a number of thin plaques of conch or triton-shell and of turtle-shell, arranged alternately, and attached by means of coconut-fibre threads to a 'woven' band of the same material. The shell plaques are left plain, but those of turtle-shell are ornamented with figures carved in low relief in the conventional style typical of Marquesan art. The main design consists in each case of a central full-face figure flanked by two smaller inward-facing figures in profile. Originally there should probably have been three rows of pearl-shell discs with turtle-shell rosettes attached, as an additional ornament, to the surface of the sinnet band.

These head-dresses, called *paekaha*, were formerly worn on festive occasions by both sexes. Their manufacture seems to have been limited to the southern islands of the group, and possibly originated in Fatu Hiva. They are not mentioned by either of the first two visitors to the Marquesas, viz. Mendaña in 1595 and Captain Cook in 1774; the latter did not, however, call at Fatu Hiva, and neither of them stayed at the islands long enough to get more than a superficial view of their culture. Curiously enough the coronets were worn, at any rate in historic times (i.e. since the latter part of the eighteenth century), with the sinnet band uppermost, as shown in Pl. XLII, the shell plaques thus forming a kind of eye-shade. A drawing of 1881 shows a dancer of Hiva-*oa* wearing one in this position, and it is surmounted by a plume-like 'beard'.¹ The carved figures thus appear in the inverted position, and this lends support to the suggestion that these head-dresses may originally have been worn the other way up.

Good early specimens made in the genuine way, and of the proper materials, are now very difficult to obtain, and there was no complete specimen in the British Museum before. In the modern degenerate version of this head-dress the turtle-shell has been replaced by cellu-

¹ A. Marin, 'Au Loin. Souvenirs . . . des Îles Marquises'. Paris, 1891, p. 232.



XLII. HEAD-DRESS FROM THE MARQUESAS ISLANDS

loid or vulcanized rubber, and the pearl-shell discs by porcelain buttons. Such is the effect of 'culture contact'.

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H. J. BRAUNHOLTZ.

90. FILM OF THE WORORA TRIBE, N.W. AUSTRALIA.

A FILM of the Worora (or Wurara) tribe, who inhabit the Kunamunya Government Reserve, in the Kimberley District of North Western Australia, has been presented to the Museum by Mr H. R. Balfour. It was taken by the donor in 1933, and is accompanied by a descriptive text, written by the Rev J. R. B. Love, M.A., M.C., D.C.M., who is Superintendent of the Reserve, and has an expert knowledge of the Worora and their language. The subjects illustrated in the film include the manufacture of stone axes and spear-heads by percussion, pressure-flaking, and grinding, the spinning of human hair, the use of the fire-drill, and various ceremonies and dances, among which is an emu 'corroboree'.

The material culture of the Worora has as yet been little affected by contact with civilization; and they are one of the few remaining peoples among whom stone-age crafts can still be observed in the full vigour of life. In so far as this film illustrates the technology of stone implements it has a definite bearing on specimens in the Museum, and it may be hoped that the precedent of this gift will be followed by others of a similar character.

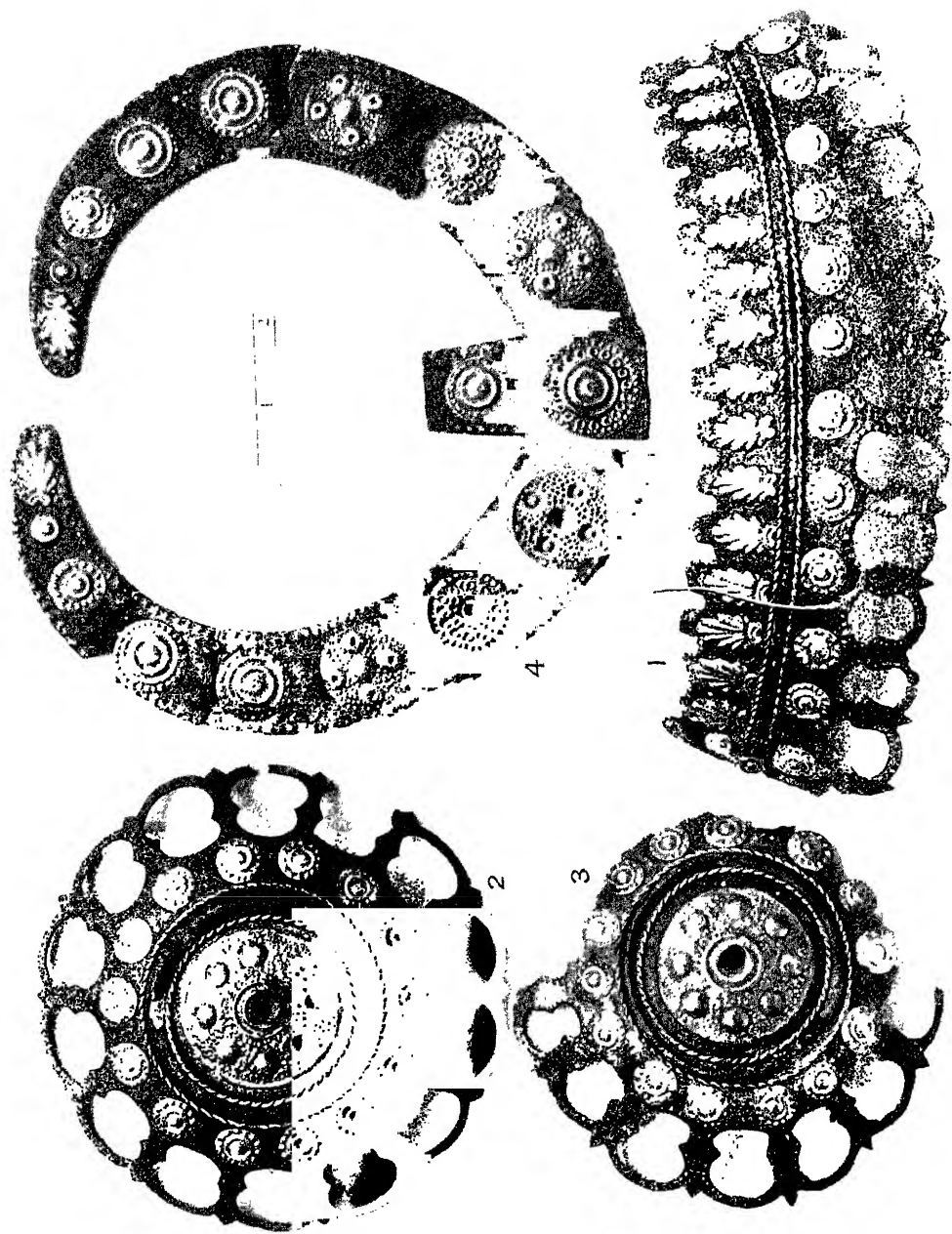
The Worora tribe numbers only about 300 persons, and, although they are under Government protection, one cannot feel certain how long they or their culture are destined to survive the effects of alien influences. A photographic record of their life is therefore an historical document the importance of which is likely to increase with the passage of time.

The film is a duplicate of the original in the possession of the donor. It is of the 16 mm. Ciné-Kodak 'safety' type, and runs to about 350 feet in length. It has not been edited, or provided with captions.

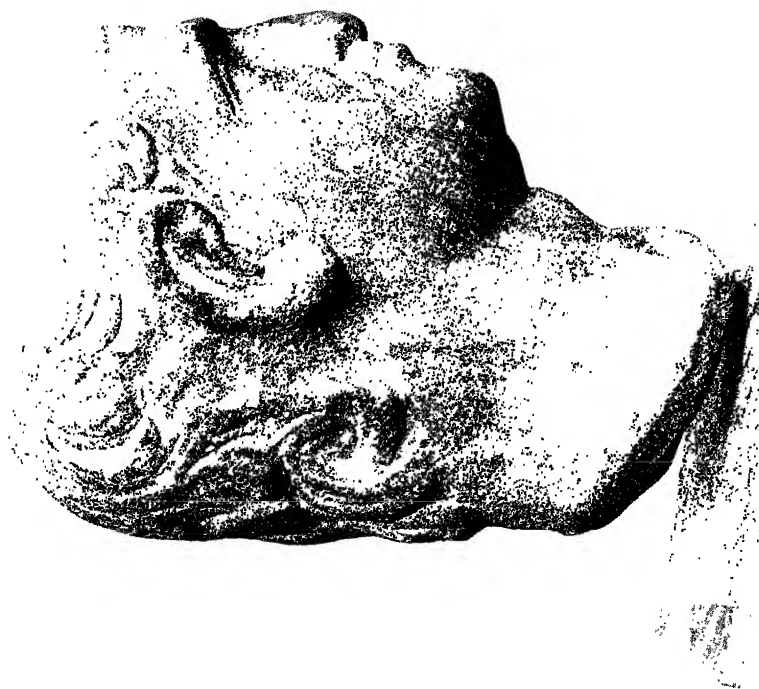
H. J. BRAUNHOLTZ.

91. ETRUSCO-CELTIC BRONZES.

FOUR specimens of embossed and openwork ornament apparently found together near Bergamo in Lombardy have been acquired through Prof. Jacobsthal, who has furnished a detailed description with references. Though a fourth-century date is fairly certain, it is difficult to find close parallels, and such specimens of the transition from classical to Celtic art are no doubt rare; but the Galatae who alarmed the Etruscans on entering Italy in 390 B.C. evidently appropriated the art of the country they overran. This was clearly the source of the palmettes on the upper zone of the curved bronze border (Pl. XLIII, fig. 1) which has openwork lotus pattern below. The length of this section (originally joined to another by studs) is 11.5 inches, which is a suitable length for one side of a helmet; and friezes do occur in that position (e.g. Randall-MacIver, *Villanovans and Early Etruscans*, pl. 13, figs. 12, 15, from Corneto). The applied cords and silver rosettes are seen again on the two bosses (figs. 2, 3), which also have the same openwork border, and round the central hole eight plain bosses on a stippled ground. The diameter of these is 5.5 inches, and the elevation 1.4 inches; not suitable for shield-bosses, but perhaps used as ornamental breast-plates, like many almost flat disks in the Department of Greek and Roman Antiquities. The fourth piece (fig. 4) is a crescent with ends nearly touching, and the stump of a central limb pointing towards the opening. This seems better adapted to a helmet, but the bronze is now too delicate to bend into the proper shape. A row of raised dots follows all the edges, and there are sixteen silver rosettes of various sizes and patterns attached to the front, with two palmettes on the terminal points, like those on the frieze. Some of the larger rosettes have a zone of embossed rings, others have hemispherical bosses on a stippled ground, as on figs. 2, 3; and bosses and stippling in geometrical patterns are common on Hallstatt and early La Tène metal-work. An early phase of this technique has been well illustrated recently from Klein Glein in Styria (*Præhistorische Zeitschrift*, 1933, pp. 219-82), where men and animals were freely introduced with pounced outlines. These primitive motives disappeared in time, and the emergence of La Tène art is illustrated by



XLIII. ETRUSCO-CELTIC BRONZES



XLIV. ROMAN PORTRAIT-HEAD FROM ESSEX

the present group, the silver bosses of which are as barbaric as the palmettes are classical; and common features show that the four bronzes belong to one group, even if their use is at present obscure.

REGINALD A. SMITH.

92. A ROMAN PORTRAIT-HEAD FROM ESSEX.

THE Department of British and Medieval Antiquities has acquired a small Roman portrait-head of white marble (Pl. XLIV), said to have been found at Blackheath, two miles south of Colchester. It is 17.75 cm. (7 inches) high, and represents a middle-aged man with a bald head and a wrinkled face.

The physiognomic type is that of the early Flavian age (the last third of the first century after Christ), and the subject is not unlike Vespasian (A.D. 69–79). The resemblance is not close enough, however, to justify our describing it as a portrait of that emperor; and the sitter was probably a Roman official, perhaps during the period when Agricola was governor of Britain (A.D. 78–85). The notably Flavian features of our head are the breadth and squatness of the skull, the prominence of the eyebrows, the flatness and width of the nose, the pursing of the lips, and the muscular structure of the long neck. The hair grows low behind, in the manner of the early Caesars; it is bushy over the ears, and there is a small tuft on the otherwise bald crown of the head, over the centre of the forehead. The ears are large, and are placed unusually high. The iris of the eyes is marked with a semicircular incision, and the pupil by a small central depression. This method of indicating the eyeball, regular from the time of Hadrian, is rare in the life-sized portraits of the Flavian age, though common in bronze and terra-cotta and also in hard stone sculpture on a small scale, such as the plasma head of the elder Agrippina (Gems 3946) in the Gold Ornament Room. The small dimensions of the head may explain why the sculptor used a technique unusual in the major sculpture of the period. Roman portraits from Britain are none too plentiful; and this head, though modest in scale and of unpretentious workmanship, is an interesting addition to the monuments which date from the early period of the Roman occupation of this country.

R. P. HINKS.

93. DEMOTIC PAPYRUS OF THE REIGN OF AMASIS II.

A LONG papyrus roll recently acquired with the aid of Sir Herbert Thompson and Professor P. E. Newberry is an important addition to the series of demotic documents in the Museum.

In its present condition, mounted in nine frames, it measures just over twenty feet, and a few fragments of papyrus still remain to be placed after further study of the document. The inside end of the roll is undamaged, but the condition of the papyrus at various places varies considerably, as the roll has been attacked at different times by insects, and more recently has suffered from premature unrolling. The outside edge is badly broken, and the first frame of the present mounting of the document contains consecutive fragments but with considerable lacunae between them. It is uncertain how much of the beginning of the roll is lost.

The demotic writing contained in the papyrus is in the early style of the Saïtic or Persian Periods, and presents great difficulties in decipherment. The present document can, however, be accurately dated from the occurrence in many places of a year date 41, together with the mention of a name compounded with that of Ahmose (Amasis). This rules out the possibility of Psamtik I, and the only remaining king whose reign was sufficient to allow for a year 41, namely Artaxerxes, has no certain demotic documents to his credit. Amasis II (569-525 B.C.) is therefore the most likely king to fit the case. This attribution is confirmed by the fact that the bulk of our demotic documents of the Saïte Period are of his reign, although hitherto there has been none known of higher date than year 38.

The contents of the papyrus are daily accounts, apparently unconnected with any temple, but having something to do with building materials, possibly potteries. They consist of a series of entries which seem, so far as can be made out at present, to record the numbers of different types of object assigned to various buildings. Apart from the difficulty of decipherment, there are many technical terms which will require a considerable amount of study before full publication of the documents is possible. What is so far clear, how-

ever, is that the present roll was originally covered on both sides with accounts, in the smaller of two hands which are now to be found on it. This hand has been washed out over the whole length of the recto, but the greater number of the columns of the original writing can still be counted (and a certain number of entries still be read), and seems to amount to at least forty-seven. As the scribe wrote his accounts, he rolled up the used end of the papyrus so that on arriving at the left-hand end (of the recto) he simply turned it over, as we should turn a piece of paper, having the roll on his left and the blank edge of the verso on his right, and began to write again, rolling up the papyrus on the right as he moved towards the left. Of this writing on the verso thirty-seven columns are preserved, and contain entries under every day from Epiphi 20 to Mesore 16 of the 41st year of Amasis, i.e. from 17 November to 13 December 529 B.C. From this point to the end of the verso, the columns have been erased. The second hand, probably very little later, is responsible for one column on the verso and nine on the recto, but these latter are spaced out over half the length of the papyrus. They appear to be summaries based on the preceding accounts, since they contain some nine or ten references to dates, most of them within the period of the extant dates of the first hand. The last date in the second hand seems to deal with a total 'from the first day of Pakhons to the last day of Epiphi (or Mesore)'; the reading is not quite certain.

Some forty documents of the reign of Amasis are known, of which the bulk are in the Louvre. The British Museum possesses only one dated papyrus of this reign and two others that may probably be assigned to it. The total number of demotic papyri from the Saïte and Persian Periods in the Collection is not more than ten. The present document is therefore a most important addition to the series, quite apart from its intrinsic interest as probably the longest demotic accounts papyrus extant and one which is unique in having no connexion with temple administration. The language should be of interest owing to the technical terms and other words employed, not recorded in the dictionaries.

S. R. K. GLANVILLE.

94. ANTIQUITIES FROM UR.

THE short season of excavation at Ur in the first two months of 1934, which marked the end of the present series of operations in the field, was devoted chiefly to a cemetery of the prehistoric age called after Jamdat Nasr, the place where its remains were first observed. This period is probably to be placed in the later half of the fourth millennium before Christ. In the short time available, and in the limited area investigated, the objects found were illustrative of the general culture of the time rather than notable as works of art, and, as such, the more remarkable have been illustrated in Mr Woolley's preliminary report in the *Antiquaries Journal*, Vol. XIV, which is on sale at the Museum. To the share of the Trustees have been allotted many specimens of the stone vases which were most characteristic of the Jamdat Nasr tomb-furniture. Several of the best preserved have the wide flat rims and the square section at the collar which seem to have been developed partly to use the translucent effect of the calcite of which they are made, though different materials are found. Other shapes in calcite are plain tumblers and a shallow elongated bowl adapted for pouring. The most highly finished is a small stone cup with a procession of cattle in low relief round the outside, the heads of the animals straight forward, not turned outwards, as in more elaborate examples, which have generally been assigned to a much later period. There are also several of the plain lead cups inverted over the mouth of pottery jars, which were found to be most numerous in the earlier graves of the cemetery. Not very much of the polychrome pottery which chiefly distinguishes the Jamdat Nasr period was found in these graves, but there is at least one specimen of typical shape having a pattern in plum-red paint applied over the buff ground. From graves of the Royal Cemetery and of the Agade periods, found in penetrating to the lower levels, a little jewellery and some good copper implements have been obtained, a few cylinder-seals in the contemporary styles, and a carnelian bead bleached all over and 'etched' with a pattern in black, a process apparently of Indian origin, which provides further evidence of commercial contact with the early civilization of the Indus valley.

C. J. GADD.

95. OTHER ACQUISITIONS.

BRITISH AND MEDIEVAL ANTIQUITIES

NINE palaeoliths from gravel north of Kennett, Newmarket.
Purchased.

Series of palaeolithic flints of Clacton type, from Jaywick, near Clacton-on-Sea. *Presented by Miss Mary Nicol.*

Two stone scrapers found near Oatlands, Tasmania. *Presented by Miss F. E. Grace-Calvert.*

Beaker pottery and other material from an Early Bronze Age habitation site on Risby Warren, Scunthorpe, Lincs. *Presented by Mr D. N. Riley.*

Late Bronze Age urn from a sand pit at South Harefield, Middlesex. *Presented by Mr L. S. Rose.*

Mortarium and pottery fragments from a Romano-British kiln at Corfe Mullen, Dorset. *Presented by Mr J. B. Calkin.*

Romano-British iron spud-shoe from Runcton Holme, Norfolk. *Presented by Mr Ivan J. Thatcher.*

Gilt radiated brooch about 500 A.D. of Frankish type, but said to have been found in Shropshire. *Presented by Mr John Hunt.*

Silver pendant with the Virgin and Child, 17th century, probably Spanish. *Presented by Mr James Kirkaldy.*

CERAMICS (WESTERN)

A dish of Nantgarw porcelain and another of Swansea porcelain, both marked. *Presented by Mr F. E. Andrews, through the National Art-Collections Fund.*

A New Hall porcelain plate, marked. *Presented by Mrs Donald MacAlister, through the English Ceramic Circle.*

Figure of a girl. Early English porcelain. *Presented by Messrs Stoner and Evans.*

COINS AND MEDALS

Fifty-five Roman denarii of the second and third centuries from the Orpington Find. *Purchased.*

A rare variety of the bronze coinage of Apollodotos, Greek King of N.W. India. *Presented by Mr T. Copeland, C.I.E.*

A specimen in bronze of the medal struck to commemorate the 50th anniversary of the French Protectorate in Tunis (1881-1931). *Presented by Monsieur Peyrouton, Résident Général.*

Forty-one silver, bronze, &c., coins of French Tunisia. *Presented by Monsieur Paul Bédé.*

ETHNOGRAPHY

An ethnographical series from South Africa, chiefly from the Bechuana and Mashona tribes, collected in 1886 to 1892. *Presented by Col. J. J. Levenson.*

Series of carved wooden spoons and other specimens, from the Zulus; collected during the Zulu War by the donor's father, Major-General Sir Reginald Thynne. *Presented by Lady Baddeley.*

A technological series illustrating the manufacture of pottery, and various types of pottery vessels, from the Wabena tribe, Mahenge District; also two women's dancing skirts and a medicine-man's bamboo flute incised with figures, from the Pogoro, Mahenge District, Tanganyika Territory. *Presented by Mr and Mrs A. T. Culwick.*

Large ethnographical series from the Beni Amer and Hadendoa tribes of the Red Sea Province, Anglo-Egyptian Sudan. *Presented by Major P. H. G. Powell-Cotton and Miss Powell-Cotton.*

Large series of stone arrow-heads, awls, &c., from the neighbourhood of Comodoro Rivadavia, Chubut Province, Argentina. *Presented by Mr O. C. Elvins.*

Pottery and metal lamps from Bibiani, Sefwi District, and carved wood and pottery figures and other objects from the Gold Coast, Dahomey, and French Togoland. *Presented by Capt. R. P. Wild.*

Series of pottery bowls and incised potsherds, from Mailu, South-eastern New Guinea. *Presented by the Rev. W. J. V. Saville.*

Series of arrows from the Upper Strickland River, New Guinea. *Presented by Lt.-Col. C. de J. Luxmoore.*

Ancient rock slab engraved with geometric and other symbols, from Yunta Springs, Flinders Ranges, South Australia. *Presented, in exchange for archaeological specimens from Ur, by Mr R. Bedford.*

An ethnographical series, chiefly Kachin, from Burma. (Collected

by the late Sir Bertram S. Carey, K.C.I.E.) *Presented by Lady Carey.*

Ethnographical series, including a carved stone mortar, from New Guinea. *Presented by Mr E. G. L. Whiteaway.*

Type-series of quartz microliths, excavated from a depth of $2\frac{1}{2}$ to $4\frac{1}{2}$ feet in a painted rock-shelter, near Marandellas, Southern Rhodesia. *Presented by Mr K. Radcliffe Robinson.*

Series of quartz microliths from Wana, Southern Province, Northern Nigeria. *Presented by the Rev. I. D. Hepburn.*

Series of wooden objects made and used by the Esa Somali, from British Somaliland. *Presented by Mr A. T. Curle.*

A pottery head and fragments of a funerary figure, from Esimina, about 25 miles south-west of Dunkwa, Gold Coast. *Presented by Capt. R. P. Wild.*

A pair of copper trumpets, blown to avert cholera, from Mysore. *Presented by Lady Bourdillon.*

Two priests' magic staves, magic books, and inscribed bone charm, from the Toba Battak, Sumatra. *Presented by Lieut. A. E. Sutcliff.*

Series illustrating different stages in the manufacture of shell adzes, and potsherds from an ancient kitchen-midden in Barbados. *Presented by Mr E. M. Shilstone.*

A 'Wari' game-board with carved heads, from Sierra Leone, and a six-legged wooden stool from the Bari, Sudan. *Purchased.*

Series of stone arrow-heads and other implements, found near Napinka, South Manitoba, Canada. *Purchased.*

A pottery vase painted with reed and water design, and another with masked figures in relief, proto-Chimu style, about 200 B.C.—A.D. 200, from Peru. *Purchased.*

GREEK AND ROMAN ANTIQUITIES

Series of potsherds from the prehistoric site of Thermi, Lesbos. *Presented by Miss Lamb.*

Two vases, one Etruscan, one Hellenistic, and a Roman lamp, formerly in the collection of George Dennis. *Presented by Mrs Orly.*

Bronze ox-head, from a vase. *Presented by Mr H. Last.*

Black-glazed bowl, Etrusco-Campanian. *Presented by Mr E. D. Clarke.*

Black-glazed lekythos, Campanian. *Presented by Mrs A. M. Massey.*

A series of antiquities obtained from Kertch during the Crimean War: a stone sphinx of archaic style, pottery of various periods, plaster reliefs, and a wooden comb. *Presented by Miss Debenham.*

MANUSCRIPTS

Herbert Spencer's 'Social Statics'; autograph of first draft; Add. MS. 43831. *Presented by the Herbert Spencer Trustees.*

'The Invention of Printing', by V. Scholderer, being the Sandars Lectures 1930-1; Add. MS. 43832. *Presented by the Lecturer in accordance with the terms of the Sandars Readership in Bibliography.*

Coloured plan of the Port of Malta, nineteenth century; Add. MS. 43833. *Presented by Dr R. Flower.*

Transcript of the Register of St Oswald's Chapel or Hospital, The Tything, Worcester, by W. H. Challen; Add. MS. 43835. *Presented by the transcriber.*

Two brass rubbings from the Temple Church, London; Add. MS. 43836. *Presented by Mr Walter F. Kaye.*

Estate papers of the Revesby Castle estate, co. Lincoln, the property of Sir Joseph Banks, 1790-1812; Add. MS. 43837. *Presented by Mr Warren R. Dawson through the Friends of the National Libraries.*

Typescript copy of the House of Lords War Memorial Volume; Add. MS. 43838. *Presented by the Librarian of the House of Lords.*

Case-book of Lord Chief Baron Pollock at *Nisi Prius*, 1850 and 1855-6; Add. MSS. 43839, 43840. *Presented by Lord Hanworth, Master of the Rolls.*

Grant of arms by Ferdinand, King of the Romans, to the brothers Christian, Wolfgang, and Hans Zeller, 1545; Add. Ch. 70830. *Presented by Dr Louis Clarke.*

Regulations for the weavers of the county of Ortenburg in Carinthia, issued by the Count Joachim, 1560; Add. Ch. 70831. *Presented by the same.*

Grant of land, &c., by Henricus, Provost of the College Hospital 'am Pührn', 1730; Add. Ch. 70832. *Presented by the same.*

Grant by Humphrey de Bohun to Farley Priory, thirteenth century; Add. Ch. 70833. *Presented anonymously.*

ORIENTAL ANTIQUITIES

Two stucco heads from the Swat Valley, about first century A.D. *Presented by Col. A. H. Burn, C.I.E., O.B.E.*

Stone head of a Buddha from Lung Mên, about seventh century A.D. *Presented by Mr E. M. B. Ingram, C.M.G., O.B.E.*

Chinese *famille verte* porcelain vase of the K'ang Hsi period (1662-1722). *Bequeathed by Mrs Wollersen.*

Box containing pictures of the 500 Lohan from the temple Pi Yün-ssü, near Peiping. *Presented by Mr H. H. Bristow.*

Persian pottery cup, thirteenth century. *Presented by Mr O. C. Raphael.*

120 playing-cards in a painted book. Rajput, seventeenth century. *Presented by Mr J. C. French.*

ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Turkish MS.—Ta'rīkh i Belghrād, a history of the military events connected with the city of Belgrade recorded in Turkish annals, compiled by Şubhī Muḥammad Efendi. Late eighteenth century. 10½ inches × 7 inches. *Purchased.*

Arabic MS.—Al-Ta'likah fi manāfi' il-Ḳur'ān, a work on the magical uses of verses of the Kuran, ascribed to al-Būnī. Seventeenth century. 7 inches × 5½ inches. *Purchased.*

Arabic MS.—Khawāṣṣ al-Ḳur'ān, a work on the magical uses of certain verses of the Kuran, by al-Tamīmī. Eighteenth or early nineteenth century. 6½ inches × 4½ inches. *Purchased.*

Chinese MS.—a Chinese Imperial proclamation, in Chinese and Manchu, written on coloured silk, in the form of a roll. A.D. 1850. *Presented by Mr G. Dalley.*

Arabic MS.—a letter from the Mullah Muḥammad ibn 'Abd Allāh al-Hāshimī, written for the purpose of exciting a rebellion in the Sudan. *Presented by the Hon. G. W. Phipps Winn.*

PRINTED BOOKS

Caniadau gan W. J. Gruffydd. Gwasg Gregynog. 1932. *Presented by the Misses G. E. and M. S. Davies.*

The History of The Times. 'The Thunderer' in the Making, 1785-1841. Special edition. London, 1935. *Presented by the Proprietors of The Times.*

The Eleventh Volume of the Wren Society, 1934. Being designs by Sir Chr. Wren for Westminster Abbey, the New Dormitory Westminster School, Works at Westminster Palace for the Houses of Parliament, and the House, Library, and Garden of Sir John Cotton, &c. Oxford, 1934. *Presented by the Wren Society.*

Van Gelder Zonen, 1784-1934. Door Dr Jane de Iongh. Haarlem, 1934. *Presented by Messrs Van Gelder Zonen.*

An Indiscretion in the Life of an Heiress. By Thomas Hardy. London, 1934. *Presented by Mrs Thomas Hardy.*

The Roman, Italic, and Black Letter given to the University circa 1672 by Dr John Fell. Oxford, 1930. *Presented by Mr Stanley Morison.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna VIII-XII, XIII-XVI, XXXI, XLIII-XLIV. Text and plates. 8 vols. Stockholm, 1933-4. *Presented by the Board of the Hallwyl Museum.*

PRINTS AND DRAWINGS

M. A. Rooker: The Ruined Chapter-House at Margam, Gloucestershire. Water-colour, dated 1795 (based on a pencil sketch by Rooker in the Turner Bequest, cccxx. A). *Florence Fund.*

A. J. Downey: Ten book-plates. *Presented by the engraver.*

Eugenio Lucas: Drawing; and Robert Austin: Engraving. *Presented by Mr R. A. Walker.*

Randolph Caldecott: Six drawings. *Presented by Mrs C. Crampton Botting.*

W. G. Spencer: Portrait of Jeremiah Brandreth: Drawing and engraving; George B. W. Jackson: Two water-colours. *Presented by the Trustees of Herbert Spencer.*

Horace Brodzky: Three drawings; Nina Hamnett: drawing; Gaudier-Brzeska: Dry-point. *Presented by Mr A. W. Brickell.*

Henri Gaudier-Brzeska: Linocut and dry-point; Jules Pascin: etching. *Presented by Mr Horace Brodzky.*

Herbert Railton: View of Lincoln's Inn. Pen drawing. *Bequeathed by the late Mr W. F. C. Suter.*

Anonymous Sixteenth Century Italian Woodcut: The Deluge, after Titian. Attributed to Boldrini. P. V. 222, 2.

Lady Herringham: Two water-colours. *Presented by Sir Wilmot P. Herringham, K.C.M.G.*

William Simpson: Eight water-colours, the original drawings reproduced in Brackenbury's 'Campaign in the Crimea' 1855. *Presented by Prof. J. Stanley Gardiner, F.R.S.*

Jan Portenaar: Twelve woodcuts, including eight illustrations to Flaubert's 'Saint Julien l'Hospitalier'. *Presented by the artist.*

Edward Harper: Five drawings; John Harper: Thirteen drawings. *Presented by Mr A. Laws.*

RECENT PUBLICATIONS

IN the last number of the *B.M.Q.* (pp. 71-3) an account was given of some papyrus fragments containing portions of an unknown Gospel. These have now been published, with a full commentary, in a volume, *Fragments of an Unknown Gospel and other Early Christian Papyri*, edited by H. I. Bell and T. C. Skeat, which has recently appeared. A 'diplomatic' transcript of the fragments is given as well as one in modern form, and the whole text, as restored, is later printed continuously with division into numbered sections and parallel passages from the canonical Gospels. A translation of both text and parallels follows, and the more important problems raised by the fragments are provisionally discussed. The Gospel is followed by three other early Christian papyri, two of which are of great interest. No. 2 consists of fragments, unfortunately very imperfect, of an unidentified and probably unknown treatise, perhaps a commentary. Even in their mutilated condition these fragments, which date from the early third century, are of considerable importance, both for the New Testament quotations which they contain

and for the intriguing problems suggested by them. No. 3 is an imperfect leaf of II Chronicles (third century), and no. 4 a single leaf of a fourth- or fifth-century liturgical codex, containing two interesting prayers. Complete facsimiles of no. 1 and one facsimile each of nos. 2-4 are included in the Volume, which is issued at the price of 4s.

The hieratic papyri presented by Mr and Mrs A. Chester Beatty, described in *B.M.Q.*, Vol. V, pp. 46-7, have now been published in *Hieratic Papyri in the British Museum: Third Series, Chester Beatty Gift*, edited by Alan H. Gardiner, D.Litt., F.B.A., in two volumes. In the first volume Dr. Gardiner fully describes the papyri, which contain 19 different documents apart from meaningless fragments, discusses the contents, with critical notes, and translates all those passages which give a continuous sense. The second volume contains 72 plates of autographed hieroglyphic transcription of the hieratic text, reproduced in two colours by photo-lithography from Mr Fairman's copies, and 23 collotype plates reproducing sheets of the various documents. In his introduction the editor calls attention to the considerable reconstruction of these papyri from fragments, due to the combined labours of Dr. Hugo Ibscher, of the Berlin Museum, and himself, and shows that this collection of literary texts probably comes from Dair al Madina and dates from about 1280 to 1160 B.C. In addition to the texts already enumerated in *B.M.Q.* V, there are important fragments of the Story of Isis and Ra, a hymn to Amen, and other known texts, besides some magical pieces. The price of these volumes is £4 15s. 0d.

The second volume of reproductions of *Woodcuts of the XVth Century in the Department of Prints and Drawings*, with text by Mr Campbell Dodgson, late Keeper of the Department, was issued in March. It contains seventy subjects on fifty-nine plates, in addition to a coloured frontispiece. This volume completes the reproduction of the woodcuts. A third volume dealing with metal-cuts and dotted prints is expected to appear within about two years.

The fifth volume of the *Catalogue of Political and Personal Satires preserved in the Department of Prints and Drawings* by Dr. M.

Dorothy George, continues a work of which the first four volumes, by Frederic George Stephens, appeared between 1870 and 1883. The present volume, which includes the description of over 1,500 prints, covers the years 1771-83, a period of great historic importance in the American Revolution and of artistic interest in that it shows the beginnings of the work of Gillray and Rowlandson. Dr. George's introduction deals generally with the development of English Satire, and the catalogue contains a mine of information illustrating public opinion in relation to the events recorded, and offers most valuable material to the historian. The price is £2 2s. 0d. It is hoped that the work will be continued to cover the years up to the Reform Bill of 1832.

Volume I is out of print, but Vols. II-IV are still obtainable from the Museum.

The tenth volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. It carries the letter B from the heading BAONI to that of BARTH (JOHANN CONRAD) in 1004 columns, as against 501 columns in the corresponding section of the previous edition. This rate of increase is establishing itself as normal and it is now evident that the new edition, when completed, will be at least double the size of its predecessor.

The wealth of the Museum's collection of Arabic printed literature was revealed for the first time when the Trustees published the monumental *Catalogue of Arabic Printed Books* prepared by Mr A. G. E. Ellis, of which the first volume appeared in 1894 and the second in 1901. In conformity with the practice of the Department of Oriental Printed Books and Manuscripts, this Catalogue embraced not only Arabic texts but also translations of them, and thus included the valuable and interesting Latin versions of philosophic and scientific writings of Arabic authors such as 'Avicenna' and 'Averroes', from which medieval Europe previous to the Renaissance derived most of its enlightenment on secular subjects. Unfortunately, however, circumstances prevented Mr Ellis from completing his Catalogue by the addition of alphabetical Indexes of Titles, and this lack has often placed serious obstacles in the way of students seeking to

find books in its pages. To remedy this defect Mr A. S. Fulton set to work many years ago. But the financial troubles which arose in 1931 interposed a delay, and the work has only recently attained completion. It is uniform with the two previous volumes, and contains a General Index of all titles of books, whatever their language, as well as a Subject-Index. The volume comprises 454 columns, and the price is £2.

It is proper here to call attention to Sir Frederic Kenyon's account of the experiences of the *British Museum in War Time*, which he gave as a lecture on the David Murray Foundation in the University of Glasgow (Glasgow: Jackson, Wylie & Co., 1s. net). The pamphlet of forty-seven pages provides, as Sir Frederic says, a footnote to history which in connexion with the history of museums is something more than a footnote. Looking back on those four years, one is surprised at the degree to which the work of the Museum was carried on under conditions which now seem almost impossible. Doubtless, if they recurred, they would be faced with the same steadiness.

REPRODUCTIONS, ETC.

TO the series of coloured reproductions of Saxton's Maps, issued at 5s. each, have been added Northumberland, Durham, Derbyshire, Worcestershire, and Monmouthshire.

The following monochrome postcards have been issued:

Set 100. Eumorfopoulos Collection of Chinese Art. 15 cards. Price 1s. (1s. 2d. post free).

APPOINTMENTS.

THE Principal Trustees have made the following appointments:
As Temporary Assistant Cataloguers in the Department of Printed Books:


Miss Myfanwy Charles, of Somerville College, Oxford.

Mr Peter Francis Du Sautoy, of Wadham College, Oxford.

Corrigendum

B.M.Q. IX. 3, p. 100, l. 11. *For* Mr Victor Hull *read* Mr Vincent Hull.

5



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